A BRIEFE DISCOVRSE

Of the true (but neglected) vse of Characting *the* Degrees, *by their* Perfection, Imperfection, *and* Diminution *in* Measurable Musicke, *against the* Common Practise *and* Custome *of these* Times.

Examples *whereof are expreſt in the* Harmony *of* 4. Voyces, *Concerning the Pleaſure of* 5. *vſuall* Recreations.

1 *Hunting,*
2 *Hawking,*
3 *Dauncing,*
4 *Drinking,*
5 *Enamouring.*

By Thomas Rauenſcroft, *Bachelor of* Muſicke.

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Cum priuilegio Regali.

633.
b.
144.

To the Right Worshipfull, most worthy Graue Senators, Guardians, *of* Gresham Colledge *in London.*

Sr. *Stephen Soames.*
Sr. *John Garret.*
Sr. *Thomas Lowe.*
Sr. *William Cranen.*
} Aldermen

Mr. *Cornelius Fish.* Chamberlaine

Sr. *Tho: Bennet* } Aldermen
Mr. *Tho: Bennet* Sheriffe. } Aldermen
Sr. *Baptist Hicks*
Mr. *William Quarles*
Mr. *Edward Barnes*
Mr. *John Gardiner*
Mr. *William Ferrers*
And the 2. *Wardens*
} Of the Mercers Company.

And to the Right Worshipfull Sir *John Swinerton* and Sir *Thomas Hayes* Knights and Aldermen, most True and honourable affectors of *Musicke.*

SI doe account it a great portion of happines to haue receiu'd first *Instructions*, *Exercise*, and *Encouragement* of my *Studies* in this *Auncient* and most *Famous City*: So am I thereby bound, and doe (willingly) endeuour my best part and power, both to testifie and augment the *Life* and *Honour* of this *Liberall Science* which I

profe∫∫e, to the benefit of all *Students* therein, and the contentment of all *Affectors* thereof in this my natiue *Country*, and e∫pecially in this the *Metropolis* thereof, which gaue first life and breathing to my poore *Endeauours*. And herein I mu∫t, and doe acknowledge it as a ∫ingular helpe and benefit, that I haue receiu'd diuers *Inſtructions*, *Reſolutions*, and *Confirmations* of ſundry *Points*, and *Præcepts* in our *Art*, from the *Muſicke Readers* of that moſt famous *Colledge*, founded and erected by the euer praiſe-worthie, and iu∫tly renown'd *Senator* Sr. *Thomas Greſham*, who bearing his neuer dying Name, as a *Præſident* and *Patterne* to his *Co-Citizens*, to ſhew them the right way to æternize their names to future poſteritie, by being kinde *Nurſing Fathers* to good *Literature*, Reuiued the liberall *Arts* and *Sciences*, e∫pecially the *Mathematickes*, which were ſomewhat neglected euen in the *Vniuerſities*, and endowed them with ſuch Maintenance and exhibition, that (their worldly wants being more then meanly ſupply'd) they haue and doe continually ſtriue with higheſt *Art* and *Induſtry*, ſo to explaine them to the world by way of *Lecture*, and otherwi∫e, that much good from thence redoundeth to many deſirous of thoſe *Knowledges*, and more and more will, as time and occaſion ſhall ſerue. What fruits my ſelfe in particular haue receiu'd

by

by that one particular *Lecture* of *Muſicke* (where-of I was an vnworthie *Auditor*) I dutifully acknowledge to haue proceeded from that *Colledge*; and doe heere *Commende* and *Dedicate* them to your *Worſhipps*, Who are *Viſitors* and *Guardians* of that moſt famous *Foundation*, from whence I haue receiu'd ſuch benefit in theſe my ſtudies. For as I haue beene encouraged by your Noblenes to trauaile in theſe Studies, ſo by Dutie they belong to *You*, from whome they had their *Animation*. May it therefore pleaſe your *Worſhips* to accept this my Diſcourſe of *Muſicke* with ſome *Harmonicall Examples* thereof, as a *Simple Sacrifice*, in part of that deuotion and ſeruice which I owe, vpon promiſe and full intendment by your wonted goodnes and aſiſtance, to ſearch for Richer and riper *Diſcoueries* in this *Muſicall Continent*. So wiſhing the long Continuance of your carefull *Loue*, and louing *Care* to al good *Learning*, eſpecially to *Muſicke*, the earthly *Solace* of Mans *Soule*, I euer Remaine

The *Honourer*, and ſincere *Affector*

of your Approued

good Mindes

Thomas Rauenſcroft.

PLutarch in his Booke of *Muſicke* ſaith, that *Pherecrates* the *Comicall Poet* preſented *Muſicke* in forme and habite of a Woman, her body pitteouſly ſcourged and mangled; *Iuſtice* demaunding the reaſon, ſhe in her complaint made anſwere, that *Melanipides*, *Cyneſias*, *Phrynis*, and *Timotheus* had through certaine *vncertaine Opinions* and *Changes*, wrought her ſo much woe.

If *Pherecrates* had now liued, well and truely might he haue haue preſented her * *Pannis annisq; obſitam*, with ſcarce *Ligatures* left to preſerue the compacture of her *Body*, ſo much is ſhe wrong'd, dilacerated, diſmembred, and diſioynted in theſe our daies; ſhe ſcarcely hath *Forme* or *Habite* left, but e'ne as a *Sceleton*, retaines onely a ſhape, or ſhadowe, of what ſhe was in her former purity. * Terent.

Now may ſhe ſit complayning, O woe is me, that was ordain'd for the welfare of all vertue in *Man*; O woe is me, that to whome I brought ſo much goodneſſe, by him I ſhould be vilified, and ſo ill intreated; O woe is me, that for whome, and for whoſe beſt good I ordain'd *Lawes* and *Præcepts*, by him, and onely him, I ſhould be thus abuſ'd, my *Lawes* violated, my *Precepts* reiected, and my ſelfe made a laughing ſtocke; O woe is me, that e're I was, or did ſo much good for *him* that ſets ſo light by *me*.

And (if euer) this braine-ſicke *Age* wherein we liue, may beſt teſtifie her miſery; for neither *Her ſelfe*, nor her *Lawes* are regarded euen of her *Children*, but moſt led by their ſtragling paſſions runne after their owne rebellious Imaginations; which doth breed a miſery of miſeries vnto *Her*, great griefe and ſorrow to her true borne *Children*, and to all, a baſe wretched *Eſtimation*, aſwell amongſt thoſe who know her *Eminencie*, as thoſe who neuer knew *Her*, nor any other vertue.

And if we ſhall finde (as certainely finde we ſhall) in one member of *Her*, in one little part of her *Præcepts*, ſo many erroneous and repugnant *Abſurdities* committed, what ſhould we meete with, if we did ſearch into her whole *Body*? ſurely ſuch a contumelious *Inſurrection*, that either for Ignorance or ſhame in ſo much wronging *Her*, we muſt ſtand obſtinate, and ſet *Her* at defiance, or with peaceable vnderſtanding ſubmit our ſelues to *Her Cenſure*, checking our wilfull

wilfull Nature, correcting our Ignorance, reforming all offences, with ſubmiſſiue obedience to follow the *Lawes* and *Precepts* by *Her* ordain'd, whereby we ſhall returne into grace and fauour with *Her*, and be graced and fauoured of all *Hers*; for ſhe commendeth her *Founders* and *Fauourers*, and ſhe honoureth all thoſe who entertaine *Her*.

And now in the behalfe of my *Mother Muſicke*, as a dutiful childe to condole, and (to my power) to miniſter a Medicine to *Her* Maladies, haue I oppoſ'd my ſelfe againſt a Capitall Rebell *Common Practiſe*, or *Cuſtome*, which long ſince ſeditiouſly reſiſted, & through arrogancy and ignorance hath incenſt againſt *Her*, and drawne away the moſt part of her *Children* from their due allegeance; whereby I entend either to right *Her*, by reclaiming them to the *Line* of her *Lawes* and *Precepts*, or to make knowne vnto the world all her *Spurious* and Illegitimate *Children*, that doe thus vnnaturally oppoſe themſelues againſt *Her*.

For Iudges whereof on *Muſickes* behalfe, I haue choſen moſt worthy and Iuditious *Senaters* of *Her* Common-wealth, who following her *Præcepts* and *Lawes* from their Infancy, haue ſought (as their *Enſamples* teſtifie) to the vt'moſt of their powers, to reduce all to *Her* gouernment.

For Iudges on their ſide, although I could nominate many, and thoſe *Capitall Maſters* too (for ſo they are accounted of the *Rebellious Rowte*, whom in regard of ignorant eſtimation of their worth, or worthleſſe eſtimation, I forbeare to name;) yet may they be knowne to all, becauſe they will be the firſt that will *oppoſe*, & the laſt and leaſt that will, or can alleadge *Reaſon* for their *Tenents*; only they will vrge effæminately their owne *Will*, or paſſionately their owne *Fancy*, or that they haue ſeene the contrary, and their *Enſamples* in *Print*; but true Iudgement will be able to conuince ſuch *Humoriſts*, and to ſift out the *flowre of Truth* from the *huskes of Error* in this Muſicall *Monomachie*. For as it is ſufficient commendations for an honeſt *Cato*, if he be diſparaged in his reputation but by ſome diſſolute, diſordered *Clodius*, or *Cataline*: ſo can there be no greater approbation of any *Facultie*, or *Science* whatſoeuer, then to be oppung'd and diſcommended by an *Ignorant Artiſt*, or ſome *rawe Profeſſor* of the ſame *Myſteries*.

And ſuch be they (if there be any, as I doubt too many) for the moſt part, whome *Horace* termes *Humorous Singſters*, ſuch as

Arcabius

Arcadius was saying of this,

(1) *Verumquam inducant animum cantare, rogati,*
Iniussi nunquam desistant:

Thus Englished by *Doctor Case*, a *Maecenas* of *Musicke*,

(1) *That being prai'd to sing and shew their skill,*
Cannot indeed be brought to sing what they list:
But unrequested keep a chanting still,
And from their folly neither will desist.

(2) *Clitarchus* nephew to the Cynicke Philosopher *Onesicritus*, or *Clitarchus* (4) *Plutarch* (according to the Prouerbiall verse) saith,

A Begger can no Begger well abide,
And Chaunters envy eke an other is euer de:

And by diuers others they are termed *Contemnable Composers*; But (5) *Ornithoparchus* saith, they entitle themselues the *Musitians*, *Musitians, per excellentiam*, who being ignorant of all things in our Art, yet brag of their *generall Knowledge*, & vse the like of all other noble Sciences and Speculatiue *Natures* saith,

Such doe pretend to haue the chiefe discerning,
And argue most of what they haue not learning.

Thus let their vnreall fancies and arrogancies either Censure, or Confute themselues, for by their meanes (and onely them) is grounded in the heart of *Gentry* that pure *Art* is great onely in a *Base*, whereby she is subiect to such *Kibitis*, that the *Learned* are weary therof, the *Ignorant* ashamed. Themselues despis'd, made a mockery, and a lasting scorne, only seruing (and good) for no other vse, then to feed the Barbarous affections, which are like those of theirs. (6) For in *Anchises* time (for such like *Secretaries*) this Belly was his Idoll, made more account of a *Capon*, then a *Connor*.

But the more the pity, too too many such *Politicians* there are in these dayes, who absent of *Musicke Professors*, or otherwise (nay scarce so much) that know how to distinguish a *Hawke* and *Faulkener*, and some seruice (at the most) no better to be regarded or regarded.

These are no better then *Monstra Hominum*; with *Lucius* the

(1) *Horat. Satyr.* 3. lib. 1.

(2) Praise of *Mus.* to the *Reader.*

(3) *Glareanus Dodecachordi.* lib. 3. cap. 8. *Ibidem* lib. 3. cap. 9.

(4) *Plutarch Simposiackes* lib. 1.

(5) *Ornithoparchus* lib. 2. cap. 8.

(6) Praise of *Mus:* fol. 27.

Emperour they esteeme *Learning* and all *Vertue* to be the *Bane* and *plague* of a Common-wealth: And yet (forsooth) these *Archidamuses* will seeme to countenance and entertaine *Musicks Professors*; But alas it is vpon *Colour* and *Pretext*, to make shew vnto the world that there is in them a *Musicall Genius*, and a religious disposition; they make this their vertue, to shadow such inhumane desires, for the better accomplishing of their priuate ends. And when their humours are to be bestotted with the *Syrule-rauishing* pleasure and content of melodious *Harmony*, they seeke either by dissembling *Commendations*, or grosse *Flattery*, or the like, (by any ordinary capacity quickly conceiued) to grieue and discontent those *outwardly*, who afoord them delight, and contentment *inwardly*.

What pollicies are vs'd in the *Entertaining* of these *Professors*, in the *Retaining* of them, and in their small *Salaries* and *Pittances* (which they terme *Competencies*) I forbeare at this time to disclose; But let such *Golden Sheepe*, who are better *Clad* then *Taught*, & wanting an ingenuous & generous disposition, are willing to prostitute themselues to *Dance* after euery mans *Pipe*, or to *Fiddle* at euery mans *Bridle* be as they deserue: I could wish & aduice all *Students* of our *Art*, or any other noble *Science* and *Speculatiue Faculty* whatsoeuer, to account of *Such* as they account of *Them*, and to stand firme for the honour and estimation of *Learning*.

But to our former discourse. Most men respect *Parasites* most, who soothingly feede, and flatter them in their naturall affections, but reiect and despise those *Plaine-truthes* who discouer their infirmities. Let *Common Practise* and her *Complices* censure me as they please, building vpon a good foundation I am prepar'd; For 'tis neither *Vaine-glory*, nor *Ambition* that I ayme at, but onely the *Honour* of our *Art*, to vindicate *Her* from those *Solœcismes*, and *Barbarismes*, wherewith she is now peltred. I loue and reuerence the vnderstanding *Artist* and naturall *Artizan*, as life; but detest the selfe-conceited pertinacious *Artist*, and politick *Pseudonize* as death; so both shall be knowne by their affecting, or censuring of me.

It is an *vnfit matter* (saith Ossie) to *finde faults*; & an *ordinary matter* (say I) 'tis to commit a *fault*, and there is no reason but *faults* (especially great ones as these are) should be corrected. (1) *Franchinus Gaforius* obserued these errors in the *Common Practise*, and reiected them.

(1) *Gla: Dod: lib. 3. cap. 8.*

(2) *Glareanus* likewise sought to reforme them.

(3) *Morley* acknowledged them for errors; but was loath to break the *Common Practise*, or received *Custome*; yet if any would change, he would be the first that should follow.

(2) *Glar: Dod:* lib. 3. cap. 11.
(3) *Morley Annota: on Tripla-proportion.*

The Ice is broken, and the Foot-path found; and I hope to finde many *Scholers* aliue, though *He* (who did shine as the *Sunne* in the *Firmament* of our *Art*, and did first giue light to our vnderstanding with his *Precepts*) be long since come to the *Close* and *Period* of his *Time*; But his posterity, as *Starres*, receiuing light and benefit from his Labours, will (I hope) according to his desire and wishes, entertaine and embrace such *Opinions*, as he himselfe acknowledg'd to be true.

In this little *Treatise* I haue not obseru'd onely the *Writings* of Authors (because I found them various and differing among themselues; Some obseru'd the *Custome* of the *Common Practise*: Others not onely the *Practise*, but the *Reason* of each particular *Precept*: A third, well vnderstanding neither *Theory* nor *Practise*, drew out certaine *Rules* from both the former, and according to their owne *Imaginations* deliuer'd *absurd Opinions*) but I haue search't the very *Originall* of our *Art*, and *Etimologie* of each proper *Terme*; how, & wherto each thing is appropriated; I haue compar'd the *Practise* with the *Theory*, *Nature* with our *Art*, and it with other *Arts*, and I finde it a Subordinate *Mathematicke*, extracted from the Quintessence of *Arithmetick* in the *Rules* and *Precepts*.

So that then (Courteous Reader) if thou find't *Reason* and *Authority* for my *Assertions*, neither misconstrue me, nor condemne me without better *Reason*, *Proofe*, and *Authority*, then heere I alleadge. And although diuers may produce *Authors* (and happily the selfe same which I alleadge) yet shal they finde that those *Authors* themselues acknowledge to haue receiu'd them from the *Common Practise*, and not from the *Fundamentall Reasons* of the *Grounds* and *Rules* of our *Art*; But till then, if thou accept and entertaine them, my desires and labours haue their accomplish'd & wish'd for, rewards.

If any obiect, that those former *Harmonies* by mee published in my *Infancy* are contrary [illegible]; I answere, I did then as a *Childe*; I did [illegible] *Reasons*; and those Workes for the mo[illegible] by *My selfe*, but by diuers and sundry *Members*, [illegible] together, in regard of the generall delight men tooke in them;

And although very many of them were *Defectiue* in their Compo-
sition when they came to my hands: yet according to my know-
ledge then, I *corrected* them and *commended* them to the world, and
had the *Printer* and *Presse-Corrector* discharg'd their office with care,
they had appear'd without any defect in their *Closer, Notes*, and
*Dittie*s, though most part of their *Measures* in the *Prolations* and *Di-
minutions* (following the *Common Practise*) are falsely *Character'd*;
the which by this fourth and last worke of *Longs Harmonies*, may
be corrected.

The *Forraine Artist* saith, that an *Englishman* is an excellent *Imi-
tator*, but a very bad *Inuentor*; and indeed it should so appeare, for
we obseruing such *Inuentions* which they ensample to vs, as *Madri-
galls, Pastorals, Neapolitanes, Ballads*, and diuers other light *Ayres*,
monies, doe bend our courses onely to surpasse the *cunning* of such
Strings. Among whome if diuers excellent *Composers* haue exceed-
ed their *Examples*, why should not we (seeing our *Art* is as copi-
ous and ample, our *Clymate* not exceeding moist, and our *Artists*
(as they confesse) farre surpasse them in the accurateness thereof,
which is vpon the *Plaine song*, and *multiplicity of Parts*, wherein they
doe admire vs,) finde some *Inuention* to set them on worke? Surely
the fault is in our slothfull *Natures*, either not aiming at the *true
Perfection* or not making *Vse* of those knowledges for *Inuention*
which they would direct vs vnto.

Wherefore let vs for the honour of our *Art*, of our *Selues* and
Country, (especially those whoine the mantaines) endeauour to
bring *Her* vnto that *Life, Reputation, Estimation* and honour, which
she formerly did sustaine; so shall wee acknowledge our selues her
True-borne Children, and knowe *Her* selfe to be a vertuous *Mother*
and *Nurse*, and the *World* will esteeme *Her* according to her *Desert*,
and reward vs according to our *Deserts*, and all receiue *Comfort* and
Contentment, according to that power, which she affoordeth.

In Approbation of this Worke.

IN former Age, among Musicians rare,
Regard was had of Measures then in vse
And Characters; ordain'd by speciall care,
Least after-Comers should the same abuse;
But forasmuch as those Composers sage
Occasion had not to apply each thing
Vnto the diuers Humours which this Age
Hath studied out, and to the world doth bring:
I well approue this Authors Diligence,
Who by his Labour Characters hath found,
To shew what heretofore by negligence
Hath beene omitted, and for certaine ground
To make that plaine, that wanting was before
In Measures, Times, Prolations well obserued,
Wherein his Commendation is the more,
His Songs, and Skill high Praise hath well deserued.

NATHANIELL GYLES Bachelar of Musicke,
Master of the Children of his Maiesties
Chappels, of Houshold, and Windsor.

Of this Ensuing Discourse.

MArke what hath been in London formerly
None durst presume against the common good
Preuail'd with all men; twas the worst of crimes.
The like in Musicke may be vnderstood.
For That the treasure of the Soule is next
To the rich Store-house of Diuinity:
Both comfort Soules that are with care perplext
And set the Spirit Both from Passions free.

The Markes that long Musicke heere are taught,
So fixt of old, which none by right can change,
Though Vse much alteration hath wrought,
To Musicke Fathers that would now seeme strange.
The best embrace, which herein you may finde,
And the Author praise for his good Worke, and Minde.

THO: CAMPION.

IOHN DOWLAND *Bachelar of Musicke, and Lutenist to the Kings Sacred Maiestie, in commendation of this Worke.*

FIgurate Musicke *doth in each* Degree
Require it Notes, *of seuerall* Quantity:
By Perfect, *or* Imperfect Measure *chang'd*
And that of More, *or* Lesse, *whose* Markes *were rang'd*
By Number, Circle, *and* Points; *but various vse*
Of vnskild Composers *did induce*
Confusion, which made muddy and obscure
What first Inuention *fram'd most cleere, and pure.*
These, (worthy RAVENSCROFT) *are restrain'd by* Thee
To their first Forme: *and that approu'd by* Me.

In the most iust praise of Musicke, this praise-worthy Worke, and my deare, vertuous, and right expert friend, the most iudicious Author.

THe *ten-fold* Orbes *of Heauen are said to moue*
By Musicke; *for they make* Harmonious din:
And all the Powres *subordinate aboue*
Spend Time, *nay, spend* Eternity *therein.*

If

If Musicke *then, moue all that* All *doth moue;*
That's not compriz'd in ALL *that spights her State:*
If not in ALL, *it's nought; which who doth loue*
is worse then nought, to loue what Heauen doth hate:
For, NOVGHT *is nothing: fith it was not made*
By that great WORD, *without which made was nought:*
Then, if that nought but NOVGHT *doe her inuade,*
Like God, her goodnesse is surmounting THOVGHT!
But no man is so ill that hath no good;
So, no man in the Abstract *can be nought:*
Then 'tis no man that hates sweete Musickes *moode,*
But Some-thing worse then all that can be thought.
A Beast? *O no:* A Monster? *neither. Then*
Is it a Deuill? *Nothing lesse: for, these*
Haue Beings *with an* Angell, *or a* Man;
But that existi not, that sweete Notes *displease.*
FORMES, Essence *giue to* Man, Beast, Fish, & Fowles;
Then Men WERE *not, had they no* Soule (*their* Forme)
But Musickes *haters haue no* Forme, *nor* Soule;
So, they (like Sinne) *exist but to enorme,*
For, had they Soules *produc'd in* Harmony,
Or rather Are it selfe (*some* Wise *anoueh*)
They would be vanish't with her Suauity,
And turn'd Cœlestiall *with her Heauenly* Touch!
But, let them goe as more than mortall Sinne
'Gainst Wisedomes *Spirit, not to be forgiuen:*
While thou dost woo the Soules, which thou dost winne
With thy sweet Notes (*deere Friend*) *to mind but Heau'n.*
Thy Nature, Manners, *and thy* Notes *doe make*
A Three-fold-Cord, to draw all hearts it gaines:
Thy Musickes Cordes *hold Eares and Eyes awake*
(*Yet lullaby in pleasure*) *with their Straines.*
So, then this latter Musicke (*though alone*)
'Twixt Fame *and* Thee *doth make an* Vnison,
Through which consent, though Deaths *clouds thee o'rerun*
Thy glory still shall shine, and cloud the Sun.

Io: Davies. Heref:

In

In Approbation of this ensuing *Discourse*, and the *Author* therof my deare friend, Maister THOMAS RAVENSCROFT.

ARts *are much alt'red from their* Pristine State,
Humors *and* Fancies *so predominate.*
Ould Artists *though they were* Plaine, *yet were* Sure;
Their Præcepts *and their* Principles *were* Pure.
But now a dayes We *scarce retaine the* Grounds,
W'are *so* Extrauagant *beyond our* Bounds.
Among the Rest, Musicke (*that noble* Art)
In this sad Elegie *must* beare a Part;
Whose Purity *was such in times of yore,*
(*When* Theory *the* Practise *went before*)
That then She *was had in as great* Esteeme
As now of Her *the* Vulgar *basely* Deeme.
Errors in Figures, Characters, *and* Note
Doe Now *cause many* Teach, *and* Learne by rote.
This my deare Friend *doth seeke heere so amend;*
Wherein he trauail'd farre, great paines did spend
To right his Mother; *he seekes to reduce*
Her *to her auntient* Grounds, *and former* Vse.
To beate downe Common Practise, *that doth raunge*
Among the Commons, *and her* Præcepts *change.*
Heere shall you finde of Measures *diuers sorts,*
For Church, *for* Madrigalls, *for sundry* Sports;
Heere shall you finde true Iudgement, *store of reading,*
All for the Ould true Rules *of* Musicke *pleading.*
Numbers *of* 3. *among the* Meane *respected*
Are hence exil'd, and (*worthily*) *reiected,*
As being crept in by Custome, *and* Vse
Among the Vulgars, *which the* Wise *refuse.*
Much might be said more of this little Booke:
But let the Reader *iudge that on't shall looke.*

This

This of the Author *onely I will say,*
That in One-poynt *to no man he giues way;*
Composing *of a* Song *vnto some* Ditty
He is so Iudicious *and so* Witty,
That waighing first the Nature *of each* Word
He findes fit Notes, *that thereunto accord,*
Making both Sound *and* Sence *well to agree;*
Witnesse his sundry Songs *of* Harmonie.
What shall I say more? this Worke *I approoue,*
And for his Skill, *and* Paines *the* Author *loue.*

MARTIN PEERSON
Bachelar of Musicke.

To him that reades.

COncord *and* Discord *still haue beene at ods*
Since the first howre the Heathens *made them* Gods.
In euery Profession, Trade, *or* Art
They draw their swords, and each Wit *takes a part.*
There's neither Starre *that moues, nor* Hearbe *that growes,*
But they Dispute *vpon't with* Words, *or* Blowes.
'Mongst which Musitians, *hanging vp their* Harpes
Doe growe to fall Flat *out, for* Flats *and* Sharpes,
And by their Discord *make that* Art vneuen,
Whose Concord *should expresse that* Peace *in* Heauen:
But heere is One, *whose Doue-like Pen of* Peace
Striues *to out-flie such* Strife, *and make it cease;*
And Discord *brings with* Concord *to agree,*
That from their Strife *he raises* Harmonie.
He *that for* Loue *doth* This, *and not for* Gaine,
Must needes haue Praise, *the proper due for* Paine.

WILLIAM AVSTIN.

¶¶¶

To my deare Friend Maister THOMAS RAVENSCROFT, vpon this *Worke.*

I Propheſie (deare Friend *) that thou which giu'ſt*
The Dead *deſerued* Bayes, *ſhalt while thou liu'ſt*
Neuer want Garlands *of that* Sacred Tree
To Crowne *thee in Eternall memorie:*
Thou that haſt made the dying Coales *to* Glowe
Of ould Ed: Piers *his name; which now ſhall growe*
('Gainſt all that enuious or malicious bee)
In high Opinion *'mongſt* Poſteritie;
Nor ſhall they touch Worth *without* Reuerence,
In whome once dwelt ſuch perfect Excellence
In Heaun'ly Muſicke; *I may call it ſo,*
If ould Pythagoras *ſaid truely, who*
Affirm'd that the Sphæres *Caleſtia'l*
Are in their Motion *truly* Muſicall:
And Man, *in whome is found a humane* Minde,
(Then Whome, *(* Angells *except) who e're could finde*
A Nobler Creature *) ſome affirme conſiſteth*
Onely of Harmony, *wherein exiſteth*
The Soule of Muſicke; *and yet (but for* Thee *)*
This Man *had dy'd to all mens memorie;*
Whoſe Name *(now cleans'd from ruſt) this* Worke *of thine*
(While there are Times *or* Men *) I doe deuine*
Shall keepe Aliue; *nor ſhall thy owne* Name *die,*
But by this Worke *liue to Eternitie:*
And from it men hereafter ſhall pull out
Scourges, *to laſh the baſe* Mechanicke Rout
Of Mercenary Minſtrels, *who haue made*
(To their owne ſcorne) this Noble Art, *a* Trade.

THO: PIERS.

In Laudem huius opuſculi.

NI bona (priſca licèt) non conſuêtudo ferenda;
Dirue, quod rectum ius negat eſſe ſuum.
Sit ſpecioſa licèt tua, ſi ſit adultera forma,
Vera magis grata eſt, altera fucus erit.
Iſte *Notas* pariterq; *Nothas* dat (perlege *Lector*)
Quêis miſerè eſt rudibus *Muſica* læſa *Liber*,
Eſt dignus quem ſæpe legas faciliſq; paratu eſt:
Multus in *Authorem* ſit tuus ergo fauor.

T. H.

De ingenuo Iuvene T. R. (annos 22. nato) *Muſicæ Studioſiſſimo, huius Libelluli Authore.*

RAra auis *Arte Senex* Iuvenis; Sed rarior eſt, ſi
Aetate eſt juvenis, *Moribus* ille Senex.
Rara auis eſt *Author*; (pœné eſt pars (1) *Nominis* vna)
Namq; annis juvenis, *Moribus*, *Arte* Senex.
(2)Non vidit tria Luſtra *Puer*, quin *Arte* probatus,
Vitâ laudatus, Sumpſit in *Arte* Gradum.
Quale fuit ſtudium, *Liber* hic teſtabitur; in quo
Vim, *Vitam* Numeris reddidit ille *Nouam*.
Quám bené caſtigat, malé quos induxerat *Vſus*
Errores, *Priſcas* hîc renouando *Notas*?
Arte Senex, *Virtute* Senex, *ætate* Adoleſcens
Ibone, *Rara auis es*; Scribe *bonis auibus*.

(1) *Rawenſcroft.*

(2) *Ad annos 14. Creatus eſt Baccalaureus facultatis Muſicæ in dicâdem Cantabrig.*

R. LL. Theo-muſo-philus.

FINIS.

THE

THE PREFACE.

Vsicke in ancient times, was held in as great *Estimation*, *Reuerence*, and *Honour*, by the *Best vnderstandings* and *Noblest Bloods*, as any *Sciences Liberall* whatsoeuer. The *Graue Philosophers* reputed it an *Inuention* of the *Gods*, which they had bestowed on *Men*, to make them *better conditioned*, then bare *Nature* affoorded: And the *Wise Grecians* therefore educated their children in *it*, that by meanes of *it*, they might *temper* their mindes, and fully settle therein, the *Vertues* of *Modestie and Honestie*: and, (in a word) *all of worth* euer held it, a very *Direct* and *Necessary* course, for the best *Institution of Life*; and *Correction of ill manners*.

The *Causes* then of that *Disrepute, and ouer lowe Estimation*, which *Musicke* in these dayes, (for the most part) sustaines, and whether they proceed from *Corruptions of Nature*, or *Art*, or both, as long since I began to meruaile at, so had I now vttered some obseruations thereabout, had not counsaile, and discretion perswaded me a while for a further exact suruay.

I had then (amidst other things) vnfolded on the one side, both the *Naturall*, and also the *Politick Affector* and

Entertayner of our *Art*, and on the other ſide, the ſtrange *imbecillity of our Profeſſors*, a great part of them *Profeſt Generall Maiſters*, able (they will vndertake) fully to teach both *precepts* and *Practiſe* of our *Art*, in one poore yeare, (or leſſe if you will:) and yet (ſpoken it ſhall be without offence) the moſt of them, not well vnderſtanding the very *Nature* of a *Sound*, or the *Difference* of *Properties*, the *Diſtinction* of *Tones*, the *Diuiſion* of *Numbers and Meaſures*, the *inequalitie* of *Proportions*, nay, ſcarſe Defining the nature of that *Inſtrument*, Maiſters whereof they profeſſe themſelues to be.

I had likewiſe poynted at ſome other abuſes, committed and ſuffered by *Muſicks Profeſſors*, as well in *Eccleſiaſticke as Common Seruice*, whereby the one, findes his Due Right empayred; & the other, his Eſtimation; and both, their Abilities.

As for thoſe common kinde *Practitioners*, (truly ycleped *Minſtrells*, though our City makes *Muſitians* of them) who making account forſooth to doe the *Art* Honour, now in theſe daies of the ill opinion, and ſmall credit it beares, haue (fairely) brought it downe from a cheife *Liberall Science*, to the baſeſt almoſt of *Mechanick Functions*: I make no queſtion, but in good time it may returne vpon their owne necks, and their Deſert be rewarded, as Statute in that caſe hath already (moſt worthily) prouided.

Beſides, I ſuppoſe I ſhould hardly haue omitted the Beleefe (whereof I finde ſome *Aery* or *Inſtrumentall Compoſers* and *Practitioners* to be) concerning certaine Vices, which their Ignorance is perſwaded, our *Art* receiues helpe by, how diſagreeing ſoeuer, both to *Nature* and *Reaſon*, which is the ſoule of all *Arts*.

And then for amends of all, I ſhould at laſt, haue affoorded ſome what in the generall precepts, both of *Plaine* and *Meaſurable Muſick*, in the many *Diuerſities*, which the *Nature* of *Compoſitions* giue vs, from the very *originall* of them, to

that

that *excellencie*, wherein the *Arte* is now to be found, and in divers other particulars tending to the same effect.

But now in the meane time, let the *Affector* shew his *Dispositions*, and the *Professor* his *Art*, to both whome I promise, that when e're I proceed in it, I will be free and impartiall, as Rule and Reason onely giues me, laying my Obseruations, and so desiring (if it may be) the restitution of our Science, to Due, and ancient Honour.

And till then (if at all they loue the *Art*) they shall well accept of my good will, and (with me) take in good worth, these *various Sprightfull, Delightfull Harmonies*, which now I bring them. Their *Composure* I dare warrant, 'tis not onely of *Ayre*, made for some small tickling of the outward Sence alone, but a great deale more solide, and sweetly vnited to *Number*, *Measures*, and *Nature* of the *Dittie*. The earnest affections which a man hath, in these of such *Recreations* as they are made for, are so fully expresst in them, for *Tact*, *Prolation*, and *Diminution*, that not onely the *Ignorant* Eare must needs be pleased with them, for their *Variety* of *sweet Straynes*, and the *Humorous Fantastick* eare satisfied, in the *Iocundity* of their many *Changes*, but also the *Iudicious* hearer will finde that in them, which passes the *Outward* sence, & strikes a *rare delight of Passion* vpon the *Mind* it selfe, that attends them.

I will take so much *Iudgement* vpon me, as to affirme, I finde a *great* part of them so, though (without any tryall) the very *Naming* of those *two Worthies* in their *Art, and Times*, (and especially in these *kinds*) who first *Composed* that part I now speake of, is warrant inough for such a Beleefe of them. Maister *Edward Pearce* the first, sometimes Maister of the Children of Saint *Paules* in London, and there my Maister, a man of singular eminency in *his Profession*, both in the *Educating* of *Children* for the ordering of the *Voyce* so, as the *Quality* might afterward *credit* him and *pre-*

ferre them: And also in those his *Compositions* to the Lute, whereof, the world enioyes many, (as from the *Maister* of that Instrument) together with his skilfull Instructions for other Instruments too, as his fruits can beare him witnesse.

The second I name, as partner in this worke, is Maister *Iohn Bennet*, a Gentleman admirable for all kindes of *Compositures*, either *in Art*, *or Ayre*, *Simple or Mixt*, of what Nature soeuer. I can easily beleeue he had somwhat more then *Art*, euen some *Naturall instinct* or *Better Inspiration*, by which, in all his workes, the very *life* of that *Passion*, which the *Ditty* founded, is so truely expresst, as if he had measured it alone by his owne Soule, and inuented no other *Harmony*, then his owne sensible feeling in that *Affection* did affoord him.

As for this little worke, and the Diuersities therein, they appertayne all, to the common *Recreations* that men take, and therein vtter that Passion which men discouer in the vse of those *Recreations*: As are

{1 *Hunting* 2 *Hawking*} {3 *Dauncing* 4 *Drinking*}

5 *Enamoring*:

All which are here as liuely Characteriz'd, as euer were any of the kind yet among vs, withall *Measure*, and *Rule* to *Art* appertayning.

H*Hunting* & *Hawking* haue the first place, as the most *generous* and *worthy* kindes of *Recreations*. In the *performance* of both which, such are the *Times*, *Numbers*, and *Measures*, obseruable, not in *Man* alone that vses the *Pastime*, but euen in the *Creatures* also, that either *make* the *Game*, or *pursue* it,

as being duely *Composed*, beget an *excellent Harmony*, and require the *Singers skill* to vtter them, as if he were then abroad at the *performing* of them.

3.

THe next we present is *Dauncing*, but that with some difference from the common *Exercise* now a daies of it, in our *Maskes* and *Reuells*: As not grounded on the *Dauncing* of *Measures*, and accordingly bound to some particular *Rules* and *Numbers*, proper to the *Nature* of that *Dance* onely, which then is afoot: But fashioned like those *Antique Daunces*, which the *Poets* would haue vs beleeue, the *Fayries*, and the *Satyres*, and those other *Rurall Natures* frequented, and hauing in them, much more *variety* and *change* then any other *Composition*, and withall so expressing our *imperfect Moods* and *Measures*, for their *Tact*, *Prolation*, and *Diminution*, that in singing, *cunningly* and *Sprightfully* to resemble them, must needs giue the *performance* high commendation, and the Hearer the most pleasing delight that may be.

4.

Drinking is our *fourth Recreation*. For so'tis become (at least, if not the *first*) by the *vse* & *Delight* that men now take in it, and so, for their sakes, I am content now to terme it. And among all the rest, for theirs Especially, that in the *Aery* part of our *Faculty*, for want of *Skill* and *Reason* in that which they *performe*, set their *Strength and Spirits* to search it out of the other *Elements*, chiefely out of those two, that the *Ayre* is enuironed with, *Fire and Water*, well *compos'd and Brew'd* together, wherein they are resolued to grow *exceeding skilfull*, or else it shal cost their Braines a fiering, and their Bowells a drowning. The *Earth* indeed they looke least after, t'is base, that they account, and for Mechanick Spirits to runne so lowe, The *Note* they sing

is of a higher *Sorbyne*, their *Recreation* lies in a brauer *Element*, wherein they *houer*, so *vnlike Men*, so long, so *desperately*, that at last, in their *miserable ends*, they scarce get the *Earth* honestly to couer them.

'Tis not then either for *Direction* or *Incouragement* heere-in, that I would be thought to bring this *part*; they that take me so, much mistake me, who can better hope, that the perfect *presentation* of this illaudable *demeanour*, will turne this *Sport* into so much *Earnest*, as shall teach the *Innocent Auditor* to *loath* them, if perhaps not *reclayme* the *guilty*.

OVr last *Recreation* heere, is, that they terme *Enamoring*, a *Passion* as (more or lesse) possessing and affecting all, so truely expreſt by none, but *Musick*, that is, *Song*, or *Poetry*: the former whereof, giues herein both a *reliſh*, and a *beauty* to the latter, inasmuch as *Passionate Tunes* make *Amorous Poems* both willinglier heard, and better remembred. I haue heard it said, that *Loue* teaches a man *Musick*, who ne're before knew what pertayned thereto: And the Philosophers three *Principall Causes* of *Musick*, 1. *Dolour*, 2. *Ioy*, 3. *Enthusiasme* or *rauishing of the Spirit*, are all found by him within *Loues* Territories. Besides, we see the *Soueraignty* of *Musicke* in this *Affection*, by the *Cure* and *Remedy* it affoords the *Dispassionate*, and *Infortunate Sonnes of Loue*, thereby to asswage the *turmoyles*, and quiet the *tempests* that were raised in them.

AND herenow, 'twere high time for me to make an end of *Prefacing*, did I not foresee, that the different *Character* which herein I giue the *Time* of these *Compositions*, may perhaps seeme strange to the *Performer*, because, how'ere the *Tact*, according to the seuerall *Motions*, is vulgarly knowne, yet is it altogether *vn-art-like Characterd*,

ractered, and accordingly the *Practiſe* of them, (amongſt vs eſpecially) not aright expreſt. To approue them therefore to the *Muſes*, and to warrant them, for the true *Forme* of *Charactering* the *Time*, both in *imperfect* and *perfect Meaſures*: As alſo to preuent the *Ignorant*, that they venture not, (without better *Reaſon* of the *Art*, then I ſhall giue them) præiudiciouſly to draw the common *Practiſe* for an *Argument* againſt me, I will now, in as few words as well I may, præmiſe ſome particular *Notions and Rules* in the *Meaſurable part of Muſick*, to which alone (and not to the other, the *Playne and Simple Part*:) the *Reſolution* of theſe doubts may in this caſe be thought neceſſary.

***

The *Definitions* and *Diuiſions* of *Moode, Time, & Prolation* in *Meaſurable Muſick.*

Menſurabilis Muſice is defined to be a *Harmony* of diuers ſortes of *Sounds*, expreſt by certaine *Characters* or *Figures* called *Notes*, deſcribd on *Lines* & *Spaces*, different in *Name*, *Eſſence*, *Forme*, *Quantity*, and *Quality*, which are ſung by a *Meaſure* of *Time*; or as (1) *Io: Dunſtable*, (2) the man whome *Ioan. Nucius* in his Poeticall *Muſicke* (and diuers others) affirme to be the firſt that inuented *Compoſition*) ſaith, it hath his beginning at an *Vnite*, and increaſeth vpward by two and by three infinitely, and from the higheſt decreaſeth in like manner downe againe to an *Vnite*.

(1) *Io: Dunſtable Menſurabilis. Muſica cap. 1.*
(2) *Io: Nucius muſica Poetica cap. 1.*

Meaſure in this *Science* is a *Quantity* of the *length and ſhortnes* of *Time*, either by *Naturall ſounds* pronounced by *Voice*, or by *Artificiall*, vpon *Inſtruments*.

Of this *Muſick*, *Franchinus de Coloniâ* was the firſt *Inuentor*; and to guide our knowledge the better, obſeruing the ſame courſe that *Guido Aretinus* did, (who inſtituted the forme of *Plaine, or Simple Muſick*) He made *Scales or Tables*, in the which all things pertaining to the diuiſion of *Perfect and Imperfect Meaſures* are contained, and by the which we may by degree attaine to the perfection of this *Knowledge*.

The *Scales or Tables* (by him inſtituted) of diuers, are vulgarly termed *Moodes*, by ſome of better vnderſtanding, *Meaſures*; and conſiſt of *Notes*, *Pauſes*, *Degrees*, *Signes*, *Perfection*, and *Imperfection*.

Of Notes.

A *Note* is a *Signe*, or *Character* repræsenting either a *Naturall*, or *Artificiall Sound*: and it is two fold;

1. *Simple*
2. *Compound.*

Simple Notes (Like Nowne Substantiues) require none other to be ioyned with them, to shew their signes, or significations; of which there are 8. (1) the first fiue are cal'd *Essentiall* the last 3. *Colaterall*. 1. *Large*, 2. *Long*. 3. *Breue* 4. *Semibreue*. 5. *Minime*. 6. *Crotchet*. 7. *Quauer*. 8. *Semiquauer*.

(1) *Glareanus Dodecachod.* lib. 3. cap. 4.

Compound Notes (Like Nowne Adiectiues) cannot stand by themselues, but require another to be ioyned with them to shew their signes and significations; & arise from the 4. first *simple Notes*. *Larg*, *Long*, *Breue*, & *Semibreue*; which being fitly *conioyn'd* one with another, we terme *Ligatures*; of which, those that are with (2) *plikes* or *strokes* in *Quadrate formes* are called *Rectes*, ⊏: those that are by crooked ones (3) *Obliques*, either ascending or descending; in the *Characterisg* of which, that at the *beginning*, that in the *Middle*, and that at the *latter end* must speciall be obserued.

(2)(3) *Io: Dunst. Mus.* cap. 12.

For ensamples, I refer all to those forraine *Authors*, that haue at large discourst of the particular præceps of this part of *Musicke*: but domestically to (4) *Master Tho: Morley* who will satisfye any curious obseruer.

(4) *Tho: Mor:* lib. 1. fol. 9. 10. 11.

These *Ligatures* were inuented for two respects: 1. for the *Dittyes sake* 2. (without *Ditty*) for breuity of *Pricking*. But in regard the *Notes* now in vse are not of so long a quantity, as when the *Perfect Modes* were vsed, the most part of the *Notes Ligatur'd*, & *Ligatures* themselues are layd aside, except the *Breue* & *Semibreue*, which yet are retayned for the causes afore mentioned.

The 4.

The 4 last *simple notes*, *Minime*, *Crotchet*, *Quauer* & *Semiquauer* are therfore not *Ligable*, because they are not *Measured*; for the (1) *Minime* is the first *Note* that *Measureth* (being in it selfe indiuisible) and the *Semibreue* the first *note Measured*; and therefore the first *Note ligable*; And for the other 3. *Crotchet*, *Quauer*, and *Semiquauer*, they are neither augmented nor diminished, but keepe one continuall quantitie,

(1) *Io: Dunst. Mens. Mus. cap. 16.*

The first 4. *simple Notes* (2) *Franchinus* Inuented; & although part of their formes were not in the originall as now they are *characte, ed*, yet their *Measures* were all one: hee was also the first that deuided the *Largs* into 3. *Longs*, and the *Long* into 3. *Breues*, and the *Breue* into 3. *Semibreues*, (further then which in those dayes the *Measure* tended not) so all of them into 2. likewise; and thereby he was the first that Inuented *Perfection*, and *Imperfection*.

(2) *Ibidem cap 3.*

The *Minime* (3) *Ph. Vitriaco* (the Flowre of *Musitians* of all the world in his time) inuented, obseruing the same forme that *Franchinus* did, deuiding the *Semibreue* into 3. *Minimes*, and into 2. at the least, and term'd it *Prolation*; but as for the *Minime*, not counting otherwise of it, then as of an *Vnite*, or a *Poynt* in *Geometry*, he reckoned it no *Time*, but the beginning of *Time*, and the very beginning of *Measurable Musicke*; and so in these dayes further then the *Minime* the *Measure* tends not, it being the first and shortest *Note* that any *Measure* can begin on; as contrarywise the *Large* is the last and longest *Note*, that the voyce of man with one Breath can deliuer.

(3) *Ibidem. cap 6.*

And as for our *Crotchets*, *Quauers*, & *Semiquauers*, I yet finde not the Inuention of them; and therefore I suppose no great heede was taken of the Inuentor, yet they were accepted vpon sufferance; yet so, as that we now differ from the auntient in the naming of them, (4) for that which wee terme our *Quauer* they term'd a *Crotchet*, & that which

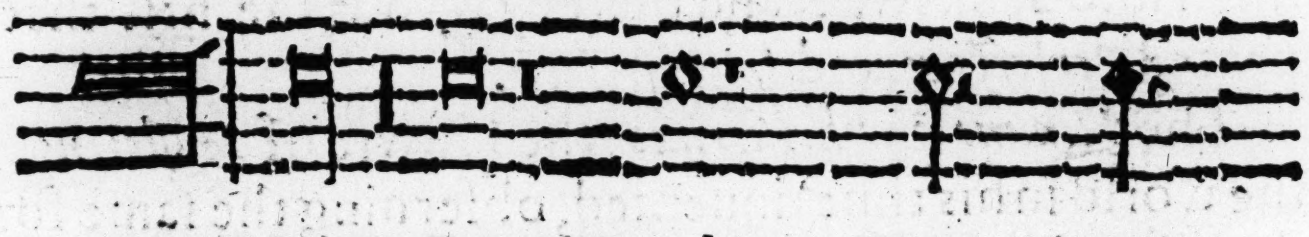
(4) *Ibidem. cap. 6.*

we terme a *Crotchet*, they term'd a *Semi-Minime*, the halfe of our *Minime*, as the *Semibreue* is the halfe of the *Breue*. And theſe *Simple* and *Compound Notes* are they, which wee commonly call the *Inward ſignes* of *Meaſurable Muſicke*.

Of Pauſes, or Reſts.

Pauſes, or *Reſts* are ſilent *Characters*, or an *Artificiall* omiſſion of the voyce, repræſenting the *quantity* of the *Inward notes*, or *Signes*, as they are *Meaſured* by the *outward Signes*, which were Inuented for 3. cauſes. 1. For *Cloſes*, 2. for *Fuges*, 3. for avoyding of *Diſcords*, and diſallowances.

Examples of Inward ſignes and reſts.



Large, Longe, Breue, Semi-breue, Minime, Crotchet,

Quauer, Semi-quauer.

Of Degrees.

Degrees were inuented to expreſſe the *value* of the aforeſaid principall *Notes*, by a *Perfect* and *Imperfect Meaſure*. *Perfect Meaſure* is when all goe by 3. *Imperfect Meaſure* when all go by 2. & *Degrees* are three-fold:

1. *Moode*
2. *Time*
3. *Prolation*.

(1) As all other things haue a *Moode* (saith *Glarean*) so hath *Musicke*; and *Modus* signifieth a manner of something to be repræsented; and heere are all *Notes* of a *Square Quadrat* forme, and thereby are appropriated *Largs* and *Longs*, measured by the least of this forme, the *Breues*.

(1) *Glareanus Dodecachord.* lib. 3. cap. 5.

Tempus signifieth a Time, (2) which is ordained by order, hauing a iust *Measure*, set *Limits* & *Bonds*; and here is a figure or *Note* of a (3) *Rhombus* or *Circular* forme, which we terme the *Semi-breue*; but the reason why the *Time* is appropriated to the *Breue* is in regard of the *Perfect Measure* of the *Breue* by this *Circular Note*, though in the forme it is applyed to the *Semi-breue*.

(2) *Plutarch.*

(3) *Glarean* lib. 3. cap. 1. *Sebald: Heyd:* lib. 2. cap. 1.

Prolation signifieth an extending or putting foorth; and it is of the *Degrees* from the first measuring *Note* to the last measured, through the *Perfect* and *Imperfect* figures; vnto which terme *Prolation* is applyed, a *Note* of a *Circular* body, but with a *Stroke*, as a head ioyned to that Body, which is term'd the *Minime*; (which (4) *Minime* measuring the *Semi-breue*) thereby comes it, that the Tearme *Prolation* is appropriated to the *Semi-breue*, as being the first *Note* measured by the *Prolationate*, or extending *Note*.

(4) *Sebald. Heyd*: lib. 2. cap. 2. *Gla.* lib. 3. cap. 5.

And all three of these *Degrees*, are 2. fold, (5) *Maior* & *Minor*:

(5) *Io: Dunstable Mensurabilis Musica*, cap. 16.

The *Greater Moode perfect* is, when a *Large* containes 3. *Longs*.
The Lesse *Moode perfect* is, when a *Long* containes 3. *Breues*.
The *Greater Mood Imperfect* is, when a *Long* containes 2. *Longs*.
The *Lesse Moode Imperfect* is, when a *Long* containes 2. *Breues*.
Time perfect is, when a *Breue* containes 3. *Semi-breues*.
Time Imperfect is, when a *Breue* containes 2. *Semi-breues*.
Prolation perfect is, when a *Semi-breue* containes 3. *Minimes*.
Prolation Imperfect is, when a *Semi-breue* containes 2. *Minimes*

Of Outward Signes.

TO these *Degrees* there were added certaine *Outward Signes*, the better to distinguish the *Perfection* and *Imperfection* of *Moode*, *Time*, *and* Prolation.

To the(1) *Moode* expressing the *perfection* of it is attributed a *Ternary number*: thus 3.

To the (2) *Imperfection* the *Binary* expreſt thus 2.(3)or the *Ternary* omitted.

But in the first Age of the Inuention of this *Art*, it was expreſt by *Rests* or *Pauses* of their *Notes*, and in regard of the little vse of the *Moodes*, and the *Practicall* occasion of such *Rests* for *Closes*, and comming in of *Fuges*, they were layd aside, and these *numbers* aforesaid accepted.

The *perfection* of *Time* (4) (as growing out of *Circular motion*) is expreſt by a *Round Circle*, thus ○.

The *Imperfection* of it by a *Semicirele* thus ☾ (5)As for those that would haue the *Number* signifie the *Time*, and the *Circle* the *Moode*, *Franchinus*, *Glareanus*, and diuers auncient *Theoriks* Iustly reprehend them.

To *Prolation*, for the expressing of the *perfection* therof is atributed a *Poynt* or *prick*, signifying the indiuisibility of the *Measure* which is placed in the midst of the *Cicrele* thus ⊙ or the *Semicirele* thus ☾ as by it presence it causeth *Perfection*; so by the absence thereof it causeth *Imperfection*; But those slender *Artists*, which would haue the *Ternary number* signifie the *Perfect Prolation*, and the *Binary* the *Imperfect*, (and so onely appropriated) the aforesaid Authors condemne, as most ignorant of these *Measures*.

Furthermore these aforesaid *Degrees* are deuided into 4. *Tables*, by some term'd *Moodes*, by others 4. *Prolations*, (but wrong by both for of *Moodes* and *Prolations*, there are but 2. the *Great* & the *Lesse*) but by the best vnderstādings,

4. manner

(1) *Glarean Dodecachord lib. 3. cap. 6.*
(2) *Sebaldus Heydon. lib. 2. cap. 1.*
Ornithoparchus lib. 2. cap. 4. 5.
(3) *Morley. lib. 1. folio. 4.*
4 *Glare. Dode. lib. 3. cap. 6.*
(5) *Ibidem. lib. 3. cap. 8.*

4. manner of *Figures*, are approued to distinguſh the *Perfection* and *Imperfection* of theſe *Degrees*, by which all *Song in* this kinde is *meaſured.*

Examples of the 4. Figures.

1 *Perfect* of the *more*
2 *Perfect* of the *Leſſe*
3 *Imperfect* of the *more*
4 *Imperfect* of the *Leſſe.*

} *Prolation.*

1 PErfect of the more *Prolation* in his proper forme, is, when there is *Perfect Moode*, *Perfect Time*, and *Perfect Prolation*, and is thus *Charactered.*

Example.

Large															
Longs	3	*Breues.*	3	*Semb*	3	*Min*	3	*cr.et*	2	*qua.*	2	*ſemiq*	2		
Breues	9	*Sembr.*	9	*Min.*	9	*Cret.*	6	*qua*	4	*ſemq*					
Semibreues	27	*Min.*	27	*Cret.*	18	*qua.*	12	*ſeiq*	8						
Minimes	81	*Croteh*	54	*Qua.*	36	*Seiq*	24								
Crotchets	162	*Qua.*	108	*Semi.*	72										
Quauers	324	*Semi.*	216												
Semiquauers	648														

This Table, and the reſt following expreſſe all *perfection*, and *imperfection*, and the quantity of the *Diuiſible* and *Indiuiſible Notes*, how many goeth to a *Large*,

Perfect

Before the former example, this *Character* of the *Perfect* of the *Mere Prolation* should be plac'd thus. ⊙ 3.

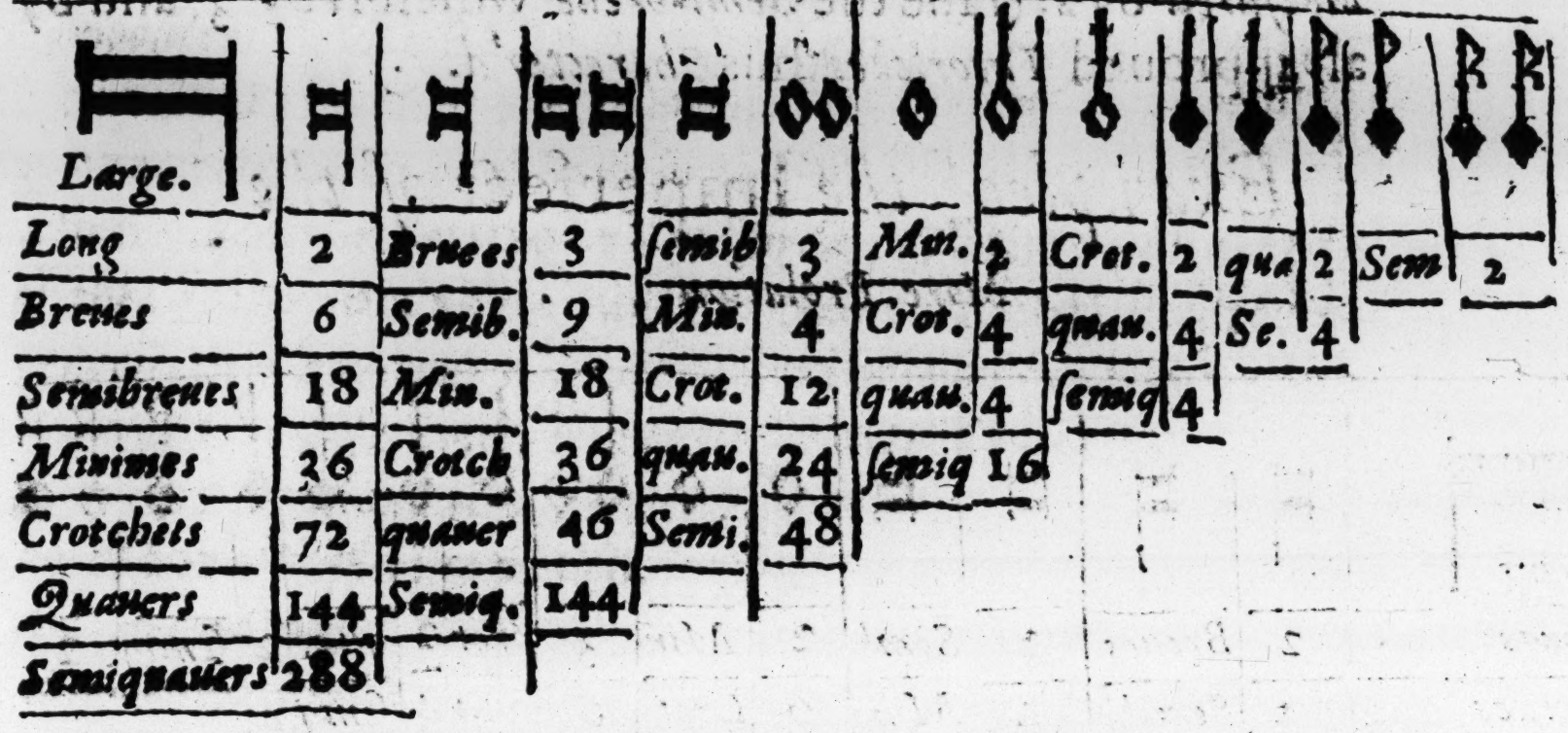
Perfect of the lesse Prolation or the lesse extenuation in the lesse *Perfect Moode* in his proper forme (according to those, whose ensamples ought to be the same with their reasons) in my opinion should be thus *Charactered* ⊙ 2.3. but with diuers it is thus ○, thus ○₂, and thus ○₃; according to which differences, wee finde great *Maisters* in their workes (especially in their ensamples) much ranging, although the most of them confesse this (1) *Perfect of the lesse Prolation* to be the *lesse Moode Perfect*: *Time perfect*, and the *great Moode*, (which is 3. *Longs* to the *Large*) and *perfect Prolation* (which is 3. *Minimes* to the *Semi-breue*) to bee *Imperfect*, and that *Perfection* is by 3. and *Imperfection* by 2. Why? either the omitting of the *Numbers*, and the *Binary Number* signifying *Imperfection*, or the single *Ternary*, although in the *Perfect of the more Prolation*, the single *Ternary* noteth the *Perfection* of both *moodes*, (2) and whereseuer the *Greater* is there is the *Lesse*, but not contrarily; by which reason it makes good the aforesaid *Charactering*, and allowes vs for the signifying of the greater *Moode Imperfect* the *Binary Number*, for the *Lesse Moode perfect* the *Ternary*, for the *Time perfect* the *Round Circle*, and for *Prolation Imperfect*, the absence of the *Point* or *pricke*; *Example* ⊙ 2.3.

(1) *Sebal: Hey:* lib. 2. cap. 1. *Glarea: Dode.* lib. 3. cap. 5. *Iohn Dunst.* cap. 10. *Ornitho:* lib. 2 cap. 4. *Morley* lib. 1. fol. 13.

(2) *Ornitho.* lib. 2. cap. 5.

Example

Example of the *Perfect* of the *Leſſe Prolation* in the *Meaſure* and *diuiſion* of the *Notes*.



THeſe 2. *Perfect Moodes* in theſe dayes are of little or no vſe, and therefore I haue little to ſay to them concerning their *Diminutions*; only I finde that the Auncients expreſt them by *Stroks* drawn through their *Circles*: In the *Perfect of the More* for the great *Diminution* thus, (1) ⊙ for the *Leſſe* thus (2) ⊕ In the *Perfect of the Leſſe* for the great thus (3) ⊙ for the *Leſſe* (4) ⊕ but theſe for the moſt part are out of vſe, only we finde in diuers *Church* & *Madrigall Compoſitions*, the *Perfect of the Leſſe* in his *great Diminution* expreſſing *Seſqui-altera Proportion* thus *Characters* (5) ⊙$^{3}_{2}$ & by diuers examples for *Triple proportion* thus (6) ⊙$^{3}_{1}$. but becauſe theſe 2. *Imperfect Moodes* following are now only in vſe, I will ſomewhat ſpeake of the abſurdities committed in the *Characters* of their *Meaſures*, eſpecially for the *Prolations* & *Diminutions*; whereby wee may diſcouer what things are neceſſarie and *Art-Like*, & reiect thoſe *Vn-Art-Like Formes* which by Ignorance are crept in.

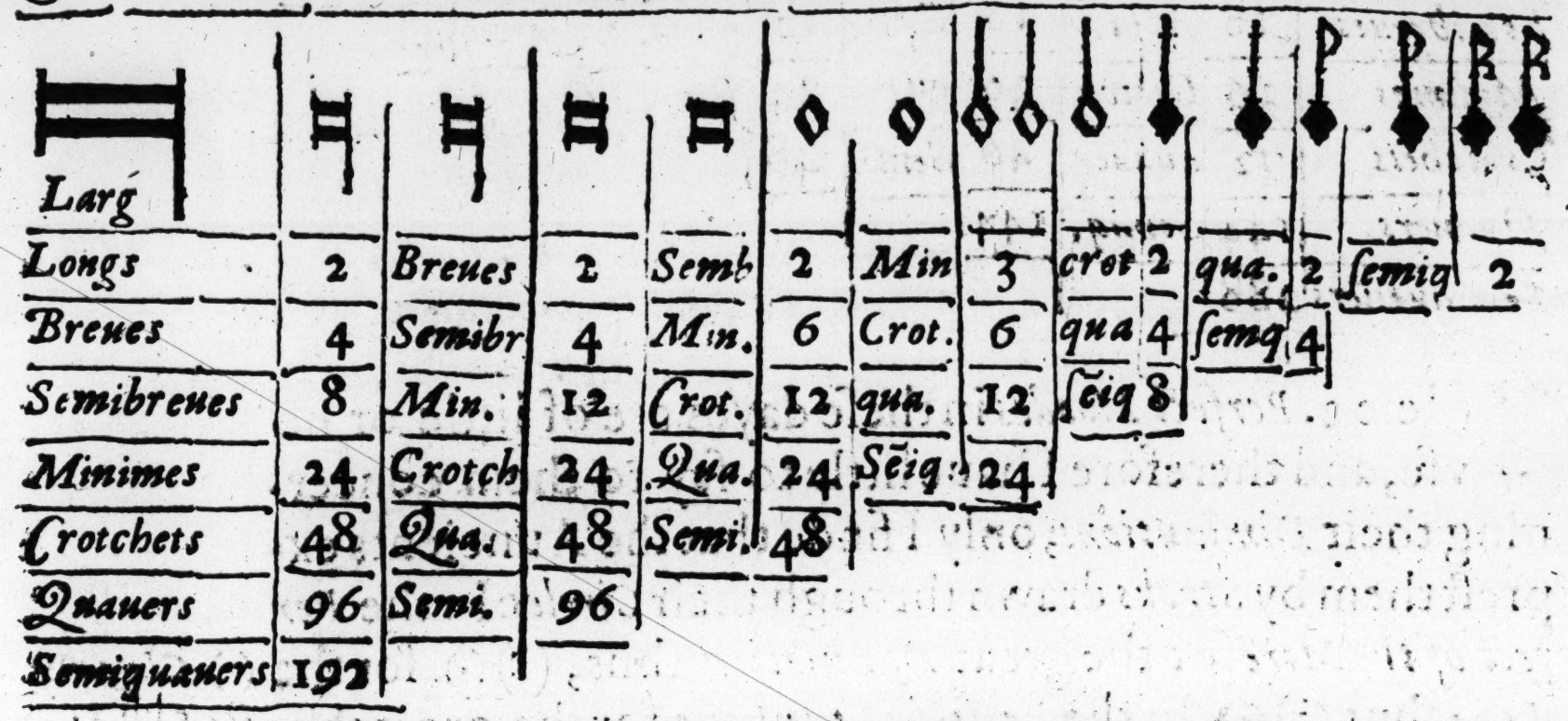
(1) *Glareanus Dodec.* lib. 3. cap. 11.
(2) *Sebald. Heydon* lib. 2. cap. 6. *Loſſius Samier*, lib. 2. cap. 6. *Morley* lib. 1. fol 25.
(3)(4) *Ibidem.*
(5) *Glare: Dodec*, lib. 3. cap. 11.
(6) *Sebald. Heyd.* lib. 2. cap. 6.

IMperfect of the *More Prolation* (which is the extenuation of the *perfect prolation* through the *Imperfect Moodes* and

Time) in the proper forme of it is, when wee haue *Imperfect Moodes*, *Imperfect Time*, and *Perfect prolation*, all *Notes Measured* by 2, (saue the *Semi-breue* which is by 3. and by all approued *Theorickes* thus *Character'd*. ⊙

Example of the Imperfect *of the More Prolation.*

⊙



BVt now *Practise* hath so infected this *Measure*, especially in the *Prolation* and *Diminution* of it, that when a *Perfect Artist* comes to sing a song of such *Practicall Characterings*, (supposing it to bee *Character'd* according to the iust *Perfection* and *Imperfection* of the *Degrees*) hee shall bee (almost) as far to seeke for the *Measure* intended, as were they that *Compos'd* it to seeke for the true *Characterings* of that *Measure*, they would haue expreſt. For that I may giue instance herein, I finde it by them thus exampl'd ⊙3 or thus ⊙3, the which indeed I must confesse is the *Imperfect Time*, and the *More Prolation*; But then I demaund to what end tends that *Ternary Number*? Hereto they will answere (especially those who in conceyt are Masters) that it is to signifie a *Triple Proportion*, by which the Song before which it is set, must

must be ſung; and that is (ſay they) 3. *to one.* True; but then aske them *what threes to one?* and they will tell you, 3. *Minimes* to one *Semi-breue*; O moſt *Vnproportionate Cuſtomable Compoſitors*, whoſe Art ſerues them not ſo much as to diſtinguiſh *Prolation* from *Proportion!* For *Prolation* is, when 3. *Minimes* goe to one *Semi-breue*, and *Triple Proportion* is, when 3. *Semi-breues* to one *Semi-breue*, as being a *Proportion of the Greater Inequality*, and (as wee terme it) *Multiplicis generis*, that is when a *Greater Number* is compar'd with a *Leſſer*, and containeth the *Leſſer* many Times as $\frac{3}{1}\frac{5}{1}\frac{9}{3}$ &c. It is euident then, that this ſingle *Ternary Number* cannot ſtand for a *Triple Proportion*, ſeeing it wants a *Leſſer Number* to bee compar'd with all; and beſide that, were there a *Number* adioyn'd, yet the ſigne of the *Imperfect Time*, the *Perfect Prolation*, (1) (and *Number* cannot work vpon *Prolation* ſo long as the *Circle* retaines the *Point*,) the *Characteriſing* of the *Note* in white, the breaking of the *Meaſur'd Notes*, and the *Meaſure* of a *Leſſer Quantity* and *Quality* to the *Time*, would all reſolue vs, 'tis no *Triple Proportion*.

(1) *Ornitho.* lib. 2. cap. 8.

Others then being beaten from that opinion, and yet not doubting but to hit the marke, make anſwer; Some, that the *Number* is there ſet to ſignifie, that 3. *Minimes* went to a *Semi-Breue*, in their idle conceites neuer remembring that the *Point* in the *Semi-Circle* ſignifies that ſufficiently: Some, that it is to ſignifie the *Moode*, not regarding that the *Meaſure* it ſelfe confutes them, in as much as this *Ternary Number* ſignifieth *Perfection*, and the *Moodes* in this *Meaſure* are *Imperfect*. And laſtly, Some (rather then faile) will haue it ſignifie *Time*, quite forgetting (as good *Authors* obſerue) that 'tis the *Circle* which ſignifies it, which being broken in this *Meaſure*, makes it therefore *Imperfect*.

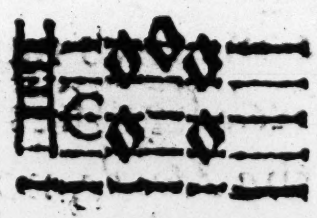
May I not then wel conclude, that ſeeing this *Number* ſignifieth neither *Proportion*, nor *Prolation*, nor *Imperfect moods*,

nor *Time*, 'tis but an Intruder, and by right must be wholy left out in the *Measure* of the *Perfect Prolation*? which being graunted, I will say no more of it, as making account that it is a thing generally knowne.

The vse of this *Perfect Prolation* is, in *Seruice Diuine* for *Iubilees* and *Thankesgiuings*, and otherwise for *Galliards* in *Reuellings*.

But in this *Measure*, I obserue another great *error* committed by them, which expresse the *Sesqui-altera-Proportion* with 3. *White Semi-breues*, belike not vnderstanding, that herein a *White Semi-breue* contaynes 3. *Minimes*, if it be not *Imperfected* by a *Lesse Note* going *before*, or *following*; Yet will they (forsooth) haue 3. of these *White Semi-breues* goe to the *Tyme* of 2. *Tacts* or *Strokes*; whereas, in all nature of *Proportions*, it (contrariwise) ought to bee expreſt with 3. *Semi-breues Denigrated*, and so signifying *Diminution*; which then containe the *quantity* that they ayme at, of two *Strokes* in this *Perfect Prolation*,

Example.

Error  *Truth*

VNto this *perfect Prolation*, there pertaines a 2. folde *Diminution*; the *Greater* and the *Lesser*; signified by *Internall*, and *Externall Signes*.

(1) *Internall* by the *Denigrating* or blacking of the *Inward* or *simple White Notes* without the *Externall Signe*, Diminiſhe the *Tact*, as much as the *Externall Signe* it ſelfe of the *Great Diminution*: Examples of which wee finde

(1) *Io: Magirus de Art. Muſica.*

finde Diuers, in *Church Songs, Madrigalls*, and ſuch like as thits:

And diuers others there are bothin the *Perfect* and *Imperfect Meaſures*, all pertayning to the *Great Diminution*.

The *Externall Signes* are thoſe which are ſet, at the beginning of *Songs*, and are the *Characters* of the *Degrees*, for the *Diminiſhing* of the *White* and *Blacke Notes*, by *Dash* and *Retors*, in the *Great* and *Leſſe Motion* of the *Tact*.

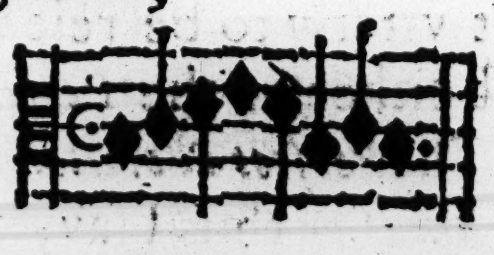
The *Great Diminution* and the *Externall Signe* to ſignifie it in *White*, is by a retort of the *Semi-Circle* with the *Character* of *Prolation* thus

Example.

Perfect Prolation

Great Diminution.

Otherwiſe ioyning the *Externall* and the *Internall Signes together*, 'tis thus ſignified,



 Whereas

Whereas the cõmon practise (in *Compasition* for *Church Songs*, *Madrigalls*, *Pastoralls*, *Ballads*, &c.) characteriseth this *Diminution* with *denigrated Notes*, and the *Outward signe* by the *Ternary Number* thus;

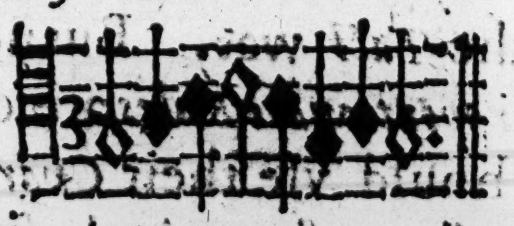
They seeme to drawe their Reasons (as some *Masters* haue affirm'd) from the 3. swift feete in *Poetry*, *Trochæus*, *Iambus* and *Tribrachius*, in regard of the *Notes* that are *Diminished*.

But then why it should bee apply'd more to this *Diminution* then to the *Perfect Prolation* I see no Reason at all; by cause how e're the *Tact* of this *Diminution* be of a swifter *Motion*, yet the *Measures* are all one in the diuiding of the *Semi-breue*, according to those feete. As 1. *Trochæus*, which is one long and the other short, a *Semi-breue* and a *Minime*. 2. for *Iambus*, which by way of *Retort* to the former is one short and the other long, a *Minime* and a *Semi-breue*. 3. for *Tribrachius*, which is three short, the *Semi-breue* diuided into 3. *Minimes*; which diuision (say they) pertaines only to the *Diminution* and not to the *Perfect Prolation*; How beit many meane Practitioners are able to contrary that, and they who aright vnderstand *Poetry*, and *Musicke* shall be Iudges, who knowe the *Measure* to bee all one, and the differences of the *Motion* to bee according to each *Rule*, or according to the discretion of them that *Sing*, or *Reade* them.

But the matter here we chiefly stand vpon is, that the *Ternary Number* ought vtterly to be reiected, as hauing no manner of interest either in the *Perfect Prolation*, or the *Diminutions* therof: The *Perfect Prolation* we spake of before; and now for the *Diminution* thus I say, that if by their *Trochaick* reason they will bring this *Ternary Number* in, to signifie

nifie this *Diminution*, they may as well, yea they must neceſſarily, to euery diuiſion of the *Semi-breue*, (which may bee as diuers, as is the *Compoſers* Inuention) ſet a ſeuerall *Character* to ſignifie it, and their applications of it to the feete, by which it is *Meaſured*: But what a confuſion would that be to the *Performer*, (beſides the euidence of their ridiculous ignorance) to charge each Diuiſion with a particular *Character*, when only the *Externall* and *Internall Signes* ſet at the beginning of *Harmonyes* are thereto ſufficient? And if it bee vnneceſſary to *Charactere* all, I ſee as little reaſon that they ſhould *Charactere* any one: Or if yet they needs will, that one be *Charactered*, then let them ſhow me, why the *Meaſure* of theſe other feete, which belong to the Diuiſion of the *Imperfect Prolation* and the *Diminutions* therof, (as *Spondæus*, *Pyrrychius*, *Anapæſtus*, *Bacchius*, *Antibacchius*, &c.) ſhould not aſwell be *Character'd* by them, as theſe that belong to the diuiſion of the *Perfect Prolation*, and the *Diminutions* of it. For if they hold *that* a thing needleſſe and ſuperfluous to be done in a caſe ſo common and obuious: the conſequence will be altogether as good againſt this their Poeticall, phantaſticall *Charact'ring* with the *Ternary Number*.

But ſee how one error begets another; It is that which I haue obſerued as a moſt groſſe *Abſurditie* in the pricking of the *Internall Signes* of this *Diminution*, and yet is to be found among thoſe, whome our *Vulgar Practitioners* account approued *Maſters*, & in that opinion haue followed their *Vn-art-like Example*; which is, the ſetting of it with a *White Minime* and a *Crotchet*, and the *Tact* charactered with the aforeſaid *Ternary Number*; as thus:



Their Apologie (vpon exception taken) prooued like

like their ensample, both fond, and senceleſſe; to witt, that they might *Character* the *Sounds* in what forme it pleased them, and needed not to be bound to follow the *Lawes* and *Rules* of *Art*, which they found were herein wholy against them.

(1) *Morley* lib. 1. fol. 15.

THe *Lesser Diminution*, (which is vulgarly call'd (1) *Diminution* of *Diminution*, or the *Double Diminution* of the *Perfect Prolation*) is the swifteſt *Motion* that any *Tune* is *Composed* of vnder this *Measure*, as *Country Daunces*, *Brau'ſls*, *Voltes*, *Courantes*, & such like: And it likewise we find character'd, to signifie the *Tact* of it, with the *Ternary Number*, which is yet of all the reſt the greateſt *Absurdity*: For herein there are *ſixe Notes Measured* to one *Tact*, (whereas afore but 3.) and Their *Ternary Number* is made to signifie no leſſe then *Perfect Prolation*, *Great Diminution*, & *Leſſe Diminution*; and all vpon the bare and groundleſſe warrant of *Common Practiſe*, which say they, hath so receiu'd it, & therefore they vse it.

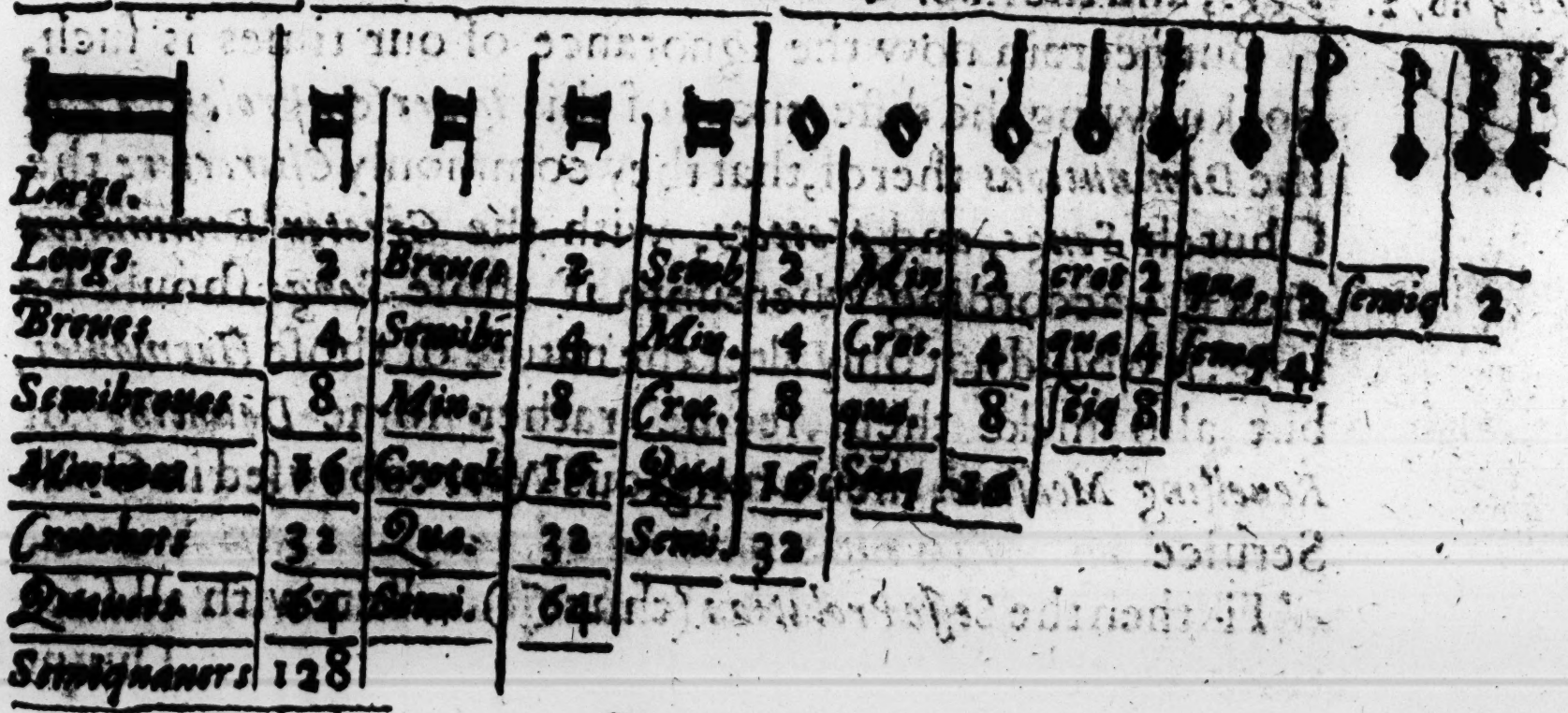
But what a confuſion will this be when they haue a *Song* or *Tune* composed of all theſe *Tacts*, (as diuers there are in vse for *Maskes* and *Reuells*) and ſhall finde but onely one *Character* to expreſſe all *Motions*? how can that worke be perform'd in his proper nature, except the *Composer* ſhall either Demonſtrate by a *Canon* what his meaning is, or himſelfe personally be there to explaine his *Forme* intended? Therefore the Authors of our *Art*, foreſeeing the *Diuerſities* (and there by the *Abſurdityes*) which heerein would be inuented concerning the *Diminutions* of the *Tact*, agreed vpon certaine *Rules* and *Characters* together, to Demonſtrate euery particular *Motion* by, of what kinde of *Diviſion* soeuer the *Tact* was. But now inregard that thoſe *Canons* and *Proportionate Rules* are out of vſe, I ſee no reaſon why wee ſhould vſe their *Characters*, but rather be led by that *Rule*, whereof now in theſe dayes our practiſe

tlso consists; which is the *Circular Rule*, and by which this lesser *Diminution* of the *Perfect Prolation* (the *Internall Notes* being *Denigrated*) is thus *Characterd*.

As for any motion of *Tact* swifter then this *Lesser Diminution* if there should bee need thereof, it should be either thus *Characterd* ⊙ or by the former *Reterted* thus ☽ Wherein the *Stroke* drawne through the *Semi-circle* and the *Prick* in it, doe signifie a Coniunction of both *Prolations* by a *double Diminution* of the *Perfect* and *Imperfect Measures* of the *Tact*. And thus much shall suffice for the banishing of the *Ternary Number*, and the placing in stead thereof the true *Character* of the *perfect Prolation*, with the *Diminution* of it by the *Circular Rule*.

THe *Imperfect of the Lesse Prolation*; in the proper forme of it is, when there is *Imperfection* of all *Notes Measurable*, from the *Large* to the *Minime*; and is thus Truely *Characterd* ☾ and vnder it are composed, as *Diuine Seruices* for the Church, so also *Motets*, *Madrigalls*, *Pauins*, and such like for other vses.

C *Example of the Imperfect of the Lesse Prolation.*



D 'Tis

NOw as before I did in the former, so in this *Measure* also haue I obserued diuers absurdityes committed, by not distinguishing the *Lesse Prolation* from his *Diminutions*.

For vnto this *Time* and *Prolation* there pertaines a 2. folde *Diminution* (by some termed *Sesqui-altera*) the *Greater*, and the *Lesser*.

(1) *Glarean. Dode* lib. 3. cap. 10. *Frederichus Berhusius* cap 12. *Ornitho:* lib. 2 cap. 8. (2) *Sebald: Heyd:* lib. 2. cap. 6. *Ryder: Berhusius* cap. 12.

The *Greater Diminution* is rightly thus *Characterd* (2) 𝅗𝅥 or (by *Retent* of the aforesayd *Imperfect Circle*) thus 𝅗𝅥 though diuers there be, that from the *Proportionate Rule* (forsooth) will haue it thus 𝅗𝅥 2. but for as much as in this *Measure* there is vsed no *Denegation*, and all *Proportions* are out of vse saue *Sesqui-altera*, I haue sayd sufficiendly for confutation thereof, before.

Vnder this *Diminution* are compos'd *Almayns, Free Mens Songs, Ayres* and such like, and (accordingly) among our *Minstrells*, 'tis knowne by the name of *Almayne Time*, and is as a *Duple* to the *Lesse Prolations*, that is, a *Motion* as swift againe, as the *Lesse Prolation* is of in his owne *Naturall Time*.

(1) *Morley* lib. 1. fol. 15. (4) *Sebald. Heyd:* lib 2. cap. 6. *Nicolai Leffenij* lib. 2. cap. 4.

The *Lesse Diminution* we finde to bee thus *Characterd* (1) 𝅗𝅥, or with *Retent* of the *Great Diminution* thus (1) 𝅗𝅥 and this is the swiftest *Motion* that vnder this *Measure* is Compos'd: and such are all those *Compositions* which are vnder it, as *Iiggs*, and the like.

But herein now the Ignorance of our times is such, not knowing the differences of this *Imperfect Prolation* and the *Diminutions* therof, that they commonly *Charackere* the Church *Songs*, and *Motets*, with the *Greater Diminution* thus 𝅗𝅥; according whereunto if those *Songs* should be sung, it would not only alter the nature of those *Harmonies*, but also make them seeme rather some *Dancing* or *Reueling Measure*, then a religious *Motet* to be vsed in Gods Seruice.

'Tis then the *Lesse Prolation* (thus 𝅗𝅥) wherewith all such Diuine

Diuine *Compositions* (especially those, which consist of Fuges) ought to bee *Characterid*, and that is the slowest and grauest *Measure* now in vse.

And so againe for those *Madrigalls*, *Pastorals*, *Balets* and such like, which are *Characterd* with that Quicke *Diminution*, should they be sung according to the Tact thereof, they would make such a confusion, that the *Performers* would surely bee taken for mad-men, and the *Songs* themselues would seeme no better then common Ayres to the hearers.

Wherefore it concernes the *Composer* to vnderstand the differences of these *Tacts*, and according to the nature of the *Composition* discreetly to *Characterize* them, that both Himselfe and his *Worke* may haue their due commendation.

And thus much briefly for the true *Characterizing* of the 4. *Figures* or *Measures*, concerning the *Perfection*, *Imperfection*, and *Diminutions* of *Moode*, *Time*, and *Prolation*: Onely thus much more of *Diminution* in selfe. I must craue leaue to adde, namely the *Description* and *Vse* of it, that is a certaine (1) Decreasing of the *Quality* (and not of the *Quantity*) of the *Notes* and *Rests*, by *Internall* and *External Signes*: or (2) when the *Element* is abated in the *Greater or Lesser of the Nature of it*; and it was inuented to hasten the *Tact*, for a reuiuing of the Eare, when it is dul'd and wearied with a slow *Motion*; (3) Not that the *Number* or value of the *Notes* is thereby Diminished, but only that the *Tact* for the *Motion* of it is hastened, both in the *Perfect* and *Imperfect Measure*.

(1) *Glareanus Dod:* lib. 3. cap. 8.

(2) *Io: Magirus* cap. 12.

(3) *Ornithor* lib. 2. cap. 8.

And this by the Ancients was obserued 3. wayes.

By *Colours*.

By *Proportionall Numbers*.

By *Notes* of the *Semi-Circle* and *Dash*.

1 Now the *Canon* being cleane out of the way, we haue nothing at this time to speake thereof; and the like also for

Proportionate Number; in regard common practise hath disused all proportions saue *Sesqui-altera* we haue little to say of them.

As for the *Ternary* and *Binary Numbers* which should be brought in by way of this *Proportionate Diminution*, expressed by *Clauius* with these examples (as from the common practise in thosedayes) ⊙ ☾ ⊙3 ☾ ⊙3 and thus with a *Ternary Number* alone 3; He and diuers other auncient *Theorists* affirme (in regard of the *Diminutions* of the *Degrees*) that they are nothing but fancies of the ignorant *Vulgar Practitioners*; for saith he (speaking of the *Diminution* of the *Degrees*, and thereby of the *Circular Rule*) what needs there to expresse the *Diminutions* of the *Degrees*, any more, then onely the *Ratio* and the *Dupla*; and so reiect all the rest, that the common *Cantors* should not be confounded in these rules, himselfe and diuers others giuing these examples ⊙. ⊙. ☾. ⊕. ⊙. ☽ ☾ ☽ or thus ☾. ⊙☽ or thus ☾. ☽ or thus ☾: to which as very reasonable and onely necessary, for the practise of these *Times* (all others being contrary) I subscribe.

(1) *Glareau. Dod.* lib. 3. cap. 11.

Of Tact.

Tact, *Touch* or *Time*, is, a certaine (1) *Motion* of the hand (whereby the quantity of *Notes* and *Rests* are reflected) by an equall *Measure*, according to the properties of the *Signes* of the *Degrees*. The Auncients obserued three

1 The *Greater*,
2 The *Lesse*,
3 The *Proportionate*.

(1) *Sebald. Heyd.* lib. 2. cap. 5.
(1) *Morley* lib. 1 fol. 9. *Nichola Listenij*, cap. 10.

But

But theſe our dayes obſerue but two, and thoſe deriued from the former obſeruations.

The firſt is the *Perfect Diuiſion* of the *Semi-breue* which is by 3. the which we call *Minime Time*, & as ſome ſay, from the *Proportionate Rule*.

The ſecond is the *Imperfect Diuiſion* of the *Semi-breue* which is by 2. the which we terme the *Semi-breue Time*, and as ſome ſay, from the *Diminiſhed Breue*.

All which *Tact* or *Time* according to the diſcretion of the *Singer* (and according to the *Meaſure*) may be ſung ſwifter, or ſlower.

BEſides all theſe, vnto theſe foure foreſaid *Figures* or *Meaſures*, there appertaine diuers other *Rules*, As *Augmentation*, *Sincopation*, *Imperfection*, the *Pricke* of *Perfection*, *Addition*, *Diuiſion*, *Alteration*, & ſuch like; All which ſerue to diſtinguiſh the *Diuiſion*, *Alteration*, and *Augmentation* of *Perfect* and *Imperfect Notes*; but becauſe we haue little or no vſe of the moſt of them, ſaue the *Pricke* of *Addition*, ((1) which ſome terme that of *Perfection*, others of *Augmentation*, making little difference betweene them) at this time I'le ſpeake of it only, and not of the reſt.

(1) *Morley Annot.* fol. 5.

A *Prick* is a *Signe* of an *Indiuiſible Quantity* placed either before, after, on the vpper, nether ends, or ſides of a *Note*, and there ſeruing for the aforeſaid diſtinctions.

This *Pricke* of *Addition* placed on the right ſide of a *Note*, (thus ▭ ◆ ◊ ◆) in *Perfect Time*, & *Perfect Prolation* if a *Minime* or a *Leſſe* | | *Note* follow, cauſeth the ſame to be *Perfect*, and in *Imperfect Time* it maketh the ſaid *Note*, if a *Breue* or *Semi-breue*, to be *Perfect*, but as for *Leſſe Notes*, being *Indiuiſible*, it doth *Augment* the ſame to be halfe ſo long againe, as the *Quantity* of it affoorded.

And

And last of all, we must vse certaine *Signes*, pertaining to *Harmonies*, for diuers vses; as *Repetitions*, that is, when we would haue any thing sung or played twice, we vse to set at the beginning and ending of the seuerall parts thus :|: and sometimes thus |: :|. Sometimes againe we vse a *Close* or *Shake*, which we call *Mincing*, and is made thus ~, and sometimes thus ~. The first is the proper Diuision of the Note, by 3. the which we call *Minime*, and the second by 2. which we call the proper Note.

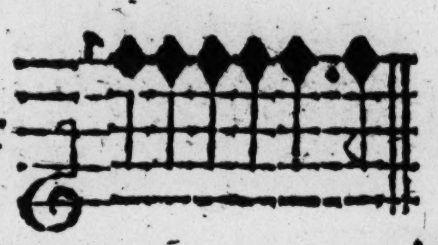
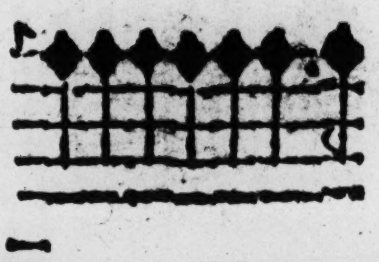
The last are *Custodes*, or *Keepers*, and are of two sorts, *Auoyders* and *Gouernours*, which are vsed together both for the better ordering of the *Discant*, and the applying of the *Note* to the *Ditty*, which they will make full and perfect, as you may see by the *Index* or *Director* thus ☞

And these *Signes*, let me entreate all those which would performe these *Harmonies* in their proper Nature, strictly to obserue; which if they will doe, with the *Distinctions* of the *Relations* and *Diuisions*, they shall doe the Author much right, and no doubt giue themselues & the Hearers good contentment.

This then is all I had to say concerning the necessary Rules of this part of our Art, as perfaining to the vse of our Common Practise: If any Obiects herein proue vnperfitable, as they are True and Necessary, it will giue me much incouragement to proceed further in my generall Survey by me intended; if not, I shall perhaps be more loath to bestow my Talent in such a Mercifull

Errata in the Harmonies.

3. for *Peiree* read *Peirs.*

4. *Treble.* at *ware haunt* for  thus 

5. *Tenor.* at *hey lo.* the Cliffe for this thus

7. *Basis.* at humble Siluans for thus

9. *Tenor.* at the second line the Cliffe for thus

13. *Basis.* for the Cliffe thus thus

Errata in the Discourse.

In diuers of the bookes, in the *Rule* of the *Perfect* of the *Lesse* his *Character* is thus, folio 8. $\odot_3$ $\odot_2$ $\odot_3$, but should be thus $\bigcirc_3$ $\bigcirc_2$ $\bigcirc_3$

folio 13. in the fourth *Example* of *Internall Signes.*

for thus

folio 17. for Direction 'Tis, read Now.

folio. 20. line 7. for the *Characters* of the *Imperfect* of the *Lesse* C_3C_3. thus $C_3 \cdot C_2$.

Hunting,
&
Hawking,

A *Hunts* vp.

Tenor. IOHN BENNET. 4. *Voc.*

Cho.

He *hunt* is vp, ‖: ſing merrily wee,

the *hunt* is vp, ſing merrily wee, the *hunt*

verſe

is vp, The *Birds* they ſing, the *Deare*

they fling, hey nony nony nony no, the *Hounds* they crye, the *Hunters* they flye,

Cho. ?.

hey troli lo, trololi lo, hey troloililoli lo. The *hunt* is vp, *vt ſupra*.

The *Woods* reſounds
To heere the *Hounds*,
hey, nony nony-no:

2 The *Rocks* report
This merry ſport,
hey, trolilo trololilo.

Cho. { The *hunt* is vp, the *hunt* is vp,
Sing merrily wee the *hunt* is vp.

Then hye apace
Vnto the *chaſe*
hey nony, nony nony-no

3 Whilſt euery thing
Doth ſweetly ſing,
hey troli-lo trololy-lo.

The *hunt* is vp, the *hunt* is vp,
Sing merrily wee the *hunt* is vp.

A *Hunts* vp.

NNET. *MEDIVS.* 4. *VOC.*

Cho:

He *hunt* is vp, the *hunt* is vp, ſing merrily wee the *hunt* is vp, ſing

merrily wee the *hunt* is vp. *Hey downe*

Cho:

The *Hunt* is vp, *vt ſupra.*

TREBLE. 4. *VOC.*

Cho:

He *Hunt* is vp, the *Hunt* is vp, ſing merrily wee, the *Hunt* is vp,

ſing merrily wee, the *Hunt* is vp: *hey downe*

Cho:

the *Hunt*, &c.

BASIS. 4. *VOC.*

Cho:

He *Hunt* is vp; the *Hunt* is vp, ſing merrily wee, the *Hunt* is vp;

ſing merrily wee, the *Hunt* is vp. *Hey downe*

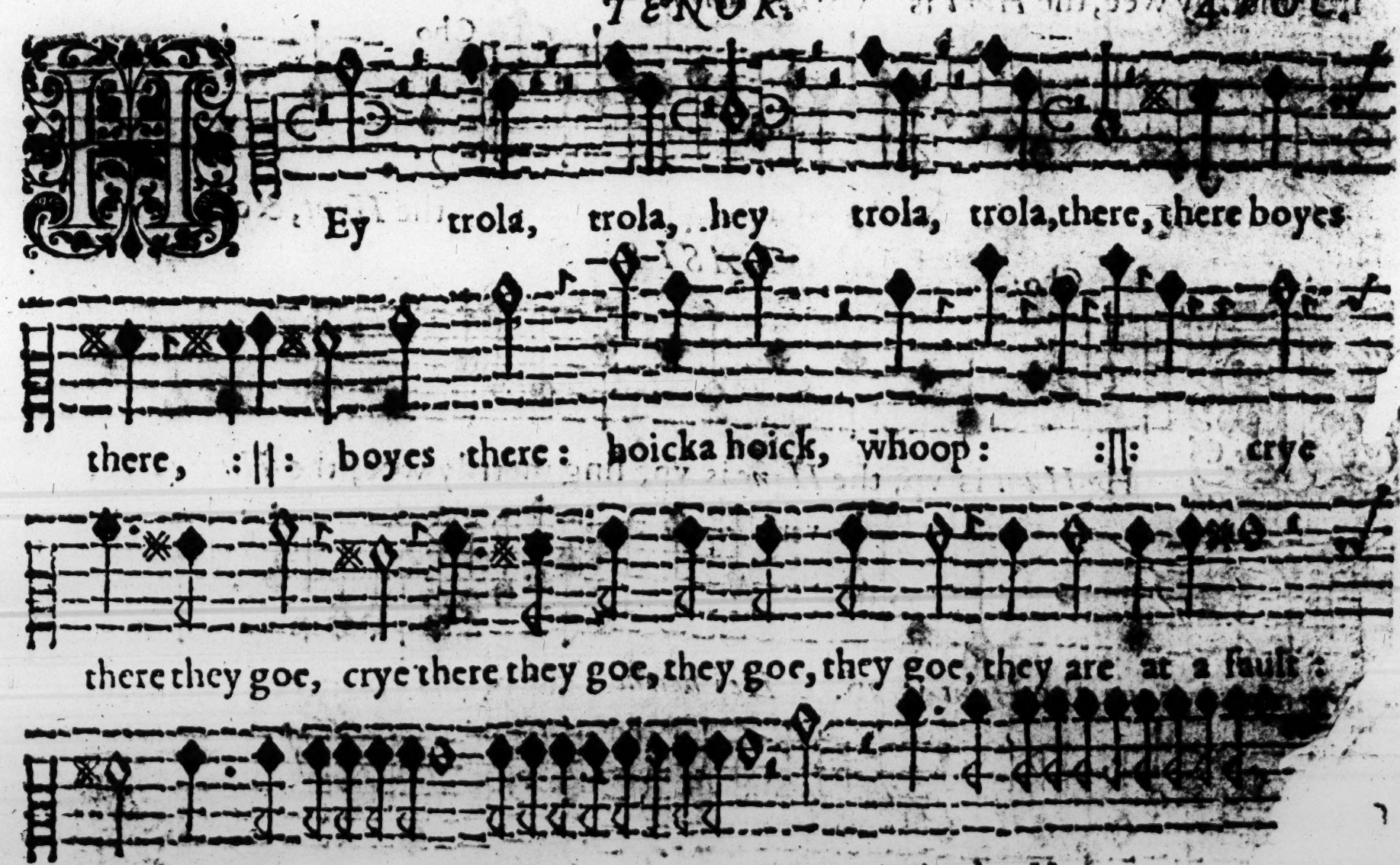
The *Hunt* is vp, *vt ſupra.*

For *Hunting*.

EDVVARD PIERS.

TREBLE. 4 VOC.

TENOR. 4 VOC.



EDVVARD DEIRS.

MEDIVS. 4. *VOC*

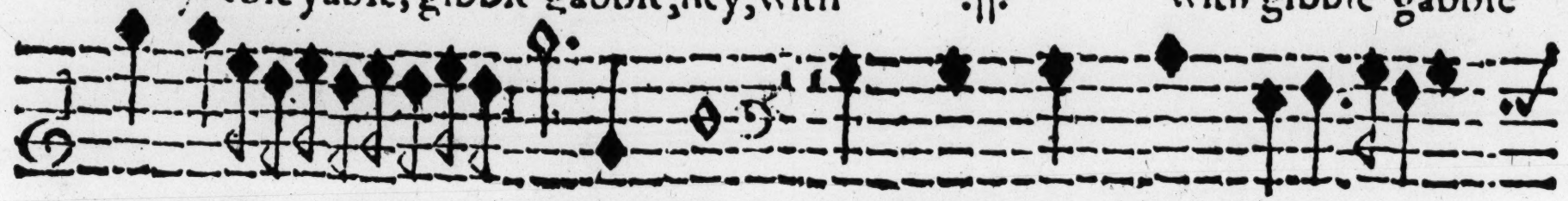
BASIS. 4. *VOC.*

The *Hunting* of the *Hare*.

EDWARD PEIRCE. *TREBLE.* 4. *VOC.*

Ho rne, Ho rne: Sing tiue, tiue, tiue, :||: Now in full cric,

with yeeble yable, gibble gabble, hey, with :||: with gibble gabble



hey, with :||: hey with hey, the *Hounds* doe knocke it lusti ly,

with open mouth and lustie crye.

TENOR. 4. *VOC.*

Ho rne, Ho rne, sing tiue, tiue, tiue, sing :||: now in full crye,

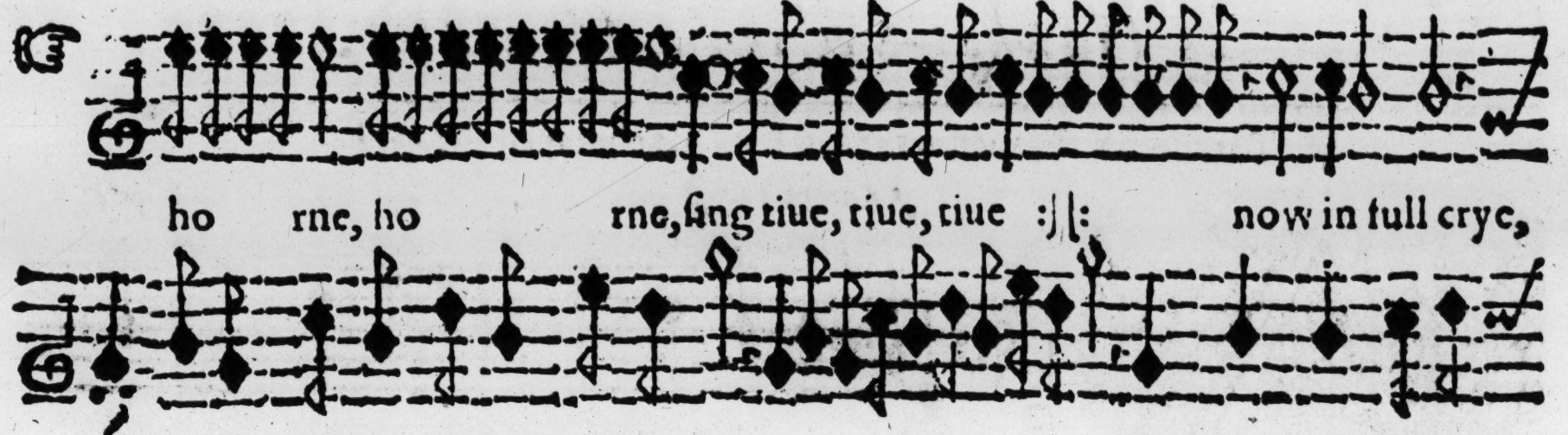
with yeeble yabble, geeble gabble, hey: with yeeble yabble, yeeble yabble,

gibble gabble hey: with :||: yeeble yabble, gibble gabble, hey: The

Hounds doe knocke it lustily, with open mouth and lustie crye.

The *Hunting* of the *Hare*.

EDVVARD PEIRCE. *MEDIVS.* 4. VOC.



BASIS. 4. VOC.

A *Hawkes*-vp, for a *Hunts* vp.

THOMAS RAVENSCROFT. Bachelar of *Muſicke*.

MEDIVS. 4. *VOC.*

verſe

Wake, awake, the day doth break, our *Spanyels* couple

them: our *Hawkes* ſhall flye lowe, meane, or high,

Cho.

and truſſe it, :||: and truſſe it :||: if they can, hey troly lolly ly lo ly ly lo,

hey troly ly :||: :||: hey :||: and truſſe it,

and truſſe it, and truſſe it if they can, you can, and truſſe it if they can.

Then riſe, ariſe,
for *Phœbus* dies
(in golde) the dawne of day,

And *Coveyes* lye,
in Feilds hard by,
then Sing we care away.

Chor: Hey trolly, lolly, then ſing wee care away.

TENOR. 4. *VOC.*

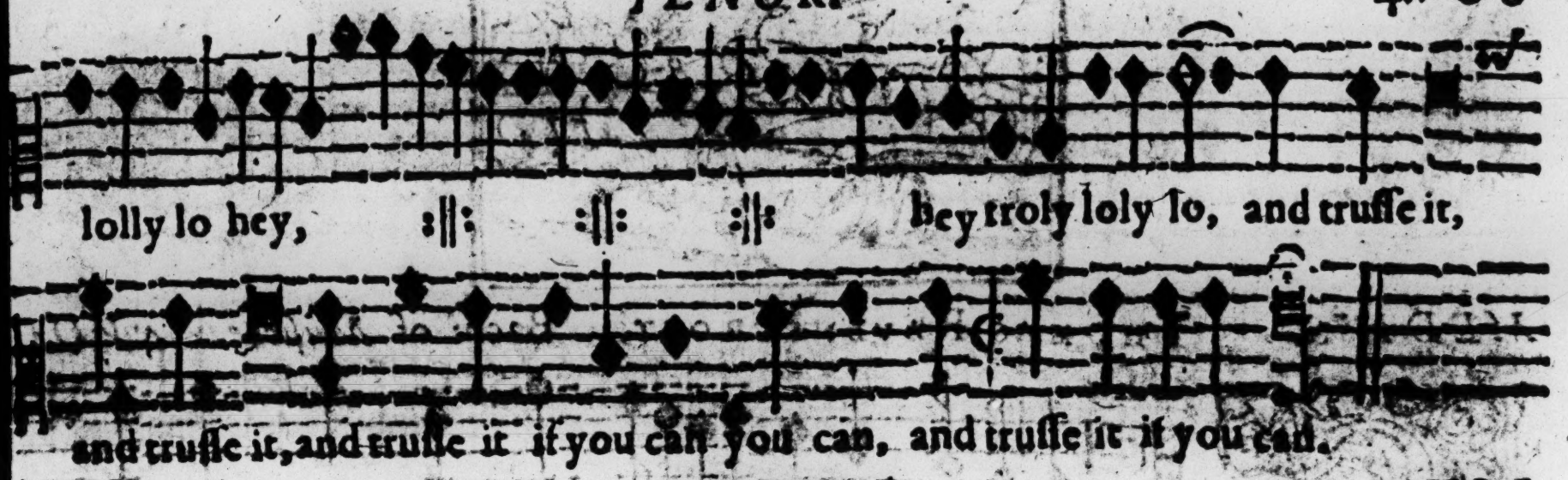
verſe

Wake, awake,

Cho.

hey troly lolly ly

TENOR. 4. VOC



TREBLE. 4. VOC.

BASIS 4. VOC.

MEDIVS. THOMAS RAVENSCROFT. Bach: of *Muſicke.* 4 VOC

Ith *Sickles* & the ſheering *Sythe*, hath ſhorne the Feilds

of late, now ſhall our *Hawkes* & we be blythe, Dame *Partridge*

ware your pate: our murdring *Kites*, in all their *flights*, wil ſild or neuer neuer neuer

ſeld or neuer miſſe, To truſſe you euer euer euer euer, & make your bale our bliſſe;

whur ret *Duty*, whur ret *Beauty* ret, whur ret *Loue*, whur ret, hey dogs hey :||:

TENOR. 4 VOC.

Ith Sickles

whur ret *Cater*, ret *Trea*,

TREBLE. THOMAS RAVENSCROFT. Bach. of *Muſicke.* 4. *VOC.*

BASIS. 4. *VOC.*

MEDIVS. 4. VOC.

ware haunt, :||: hey Sempster, ret Faver, ret mmx, ret Dido, ret Cuill, ret Lyeman,
ret, whur, whur, let fli e let flie O well flowne, :||: :||:
:||: :||: well flowne eage r Kite, marke, marke, :||: O mark be-
lowe the Ley, this was a fayre, moſt fayre :||: and Kingly
Cho
ſtright, we Falkners thus make ſullen Kites yeeld pleaſure fit for Kings, & ſport with
TENOR.
ware haunt, :||: hey Callis ret Dover, ret Sam, ret Cherrie, ret Carver, ret
Courtyer ret, whur, whur let fli e let fli e O well flown
:||: :||: :||: :||: well flowne, well flowne, eage r Kite, eager Kite,
verſe
marke :||:
Cho
we Faulkners thus make ſullen Kites yeeld pleaſure fit for Kings, &

TREBLE. 4. *VOC.*

BASSIS. 4. *VOC.*

MEDIVS. 4 VOC.

them :||: and :||: in those delights, and oft, and oft

in other things, and oft :||: in other things.

TENOR.

sport with them, and :||: :||: with them in those delights, & oft in

other things, and oft :||: oft in other things.

5 For the *Hearne* and *Ducke*.

TREBLE IOHN BENNET. 4 VOC

V er *Falcons* luer, luer *Falkners* luer lure, giue warning to the

to the Feild, let flye let flye, make mounting *Hearnes* to yeilde. :||:

TENOR.

Ver *Falcons* luer, luer *Falkners* luer lure, giue warning to the

feild, let flye let flye let flye, make mounting *Hearnes* to yeild. :||:

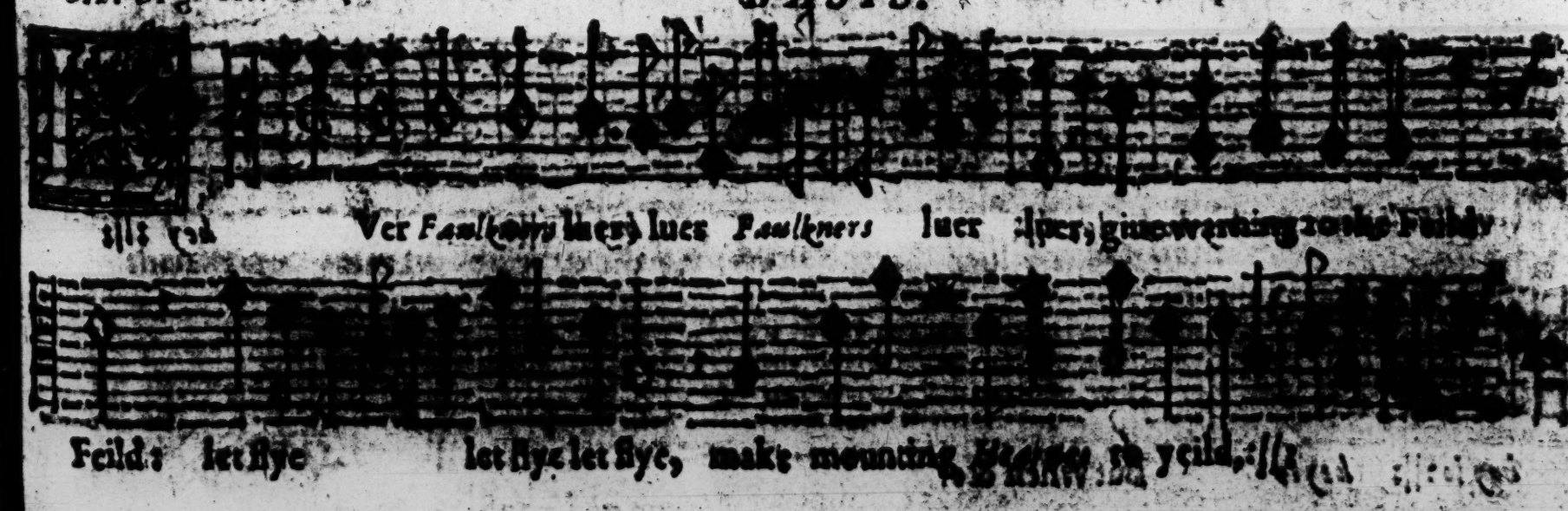
THOMAS RAVENSCROFT. Bach. of *Muſicke.*

TREBLE. 4 VOC.

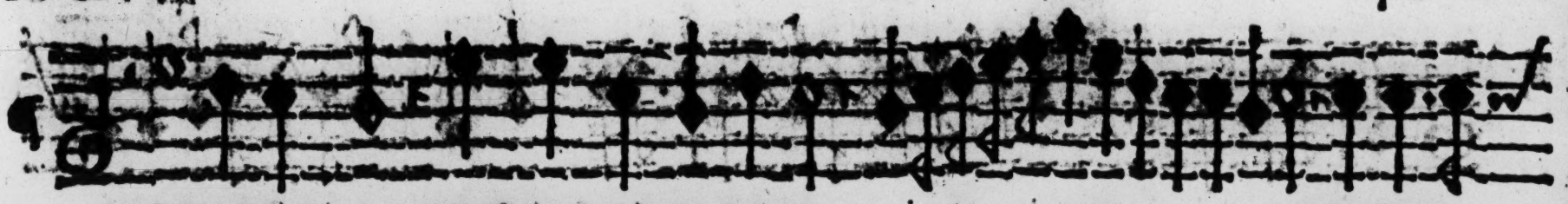
For the *Hearne* and *Ducke.* 5

MEDIVS. 4 VOC.

BASSVS.



TREBLE. 4. VOC.



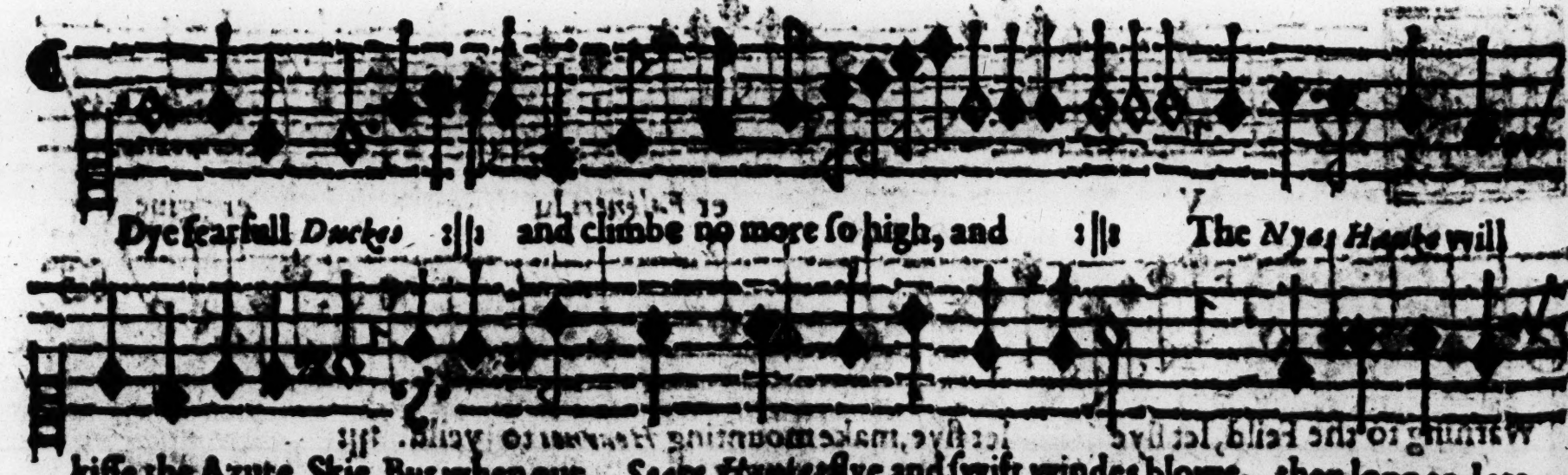
Dye fearfull *Ducke*, and climbe no more so high, :||: :||: The *Nyas*

Hauke will kisse the Azure Skie, But when our *Soare Haukes* flye, & stiffe windes blowe : then

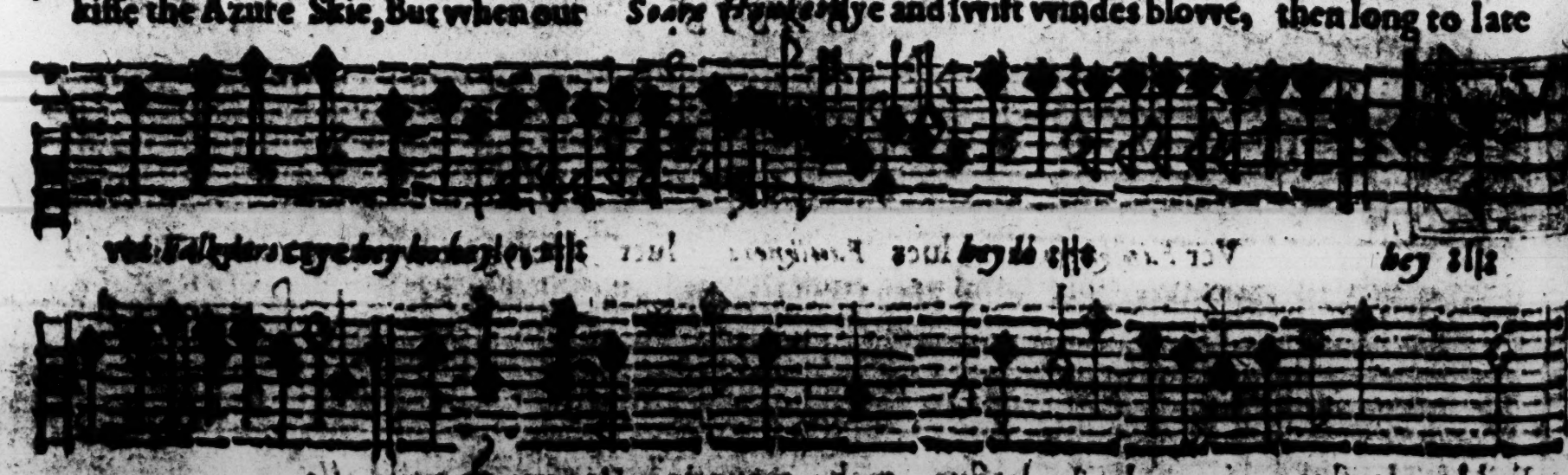
long to late we *Faulkners* crye *hey lo, hey lo, hey lo.* :||:

hey lo, hey lo. But when &c.

TENOR. 4. VOC.



Dye fearfull *Ducke* :||: and climbe no more so high, and :||: The *Nyas Hauke* will



kisse the Azure Skie, But when our *Soare Haukes* flye and swift windes blowe, then long to late

MEDIVS. 4. VOC.

BASIS. 4. VOC.

Dauncing.

The Fayries Daunce.

TREBLE. THOMAS RAVENSCROFT, Bach. of *Musicke*. 4. VOC.

O Are you haunt our *hallowed greene*, none but *Fayries* heere
are seene, downe and sleepe, wake and weepe: pinch him
blacke, and pinch him *blew*, that seekes to steale a louer true. When you come to
hear vs *sing*, or to tread our *Fayrie ring*, pinch him *blacke* & pinch him *blew*, O

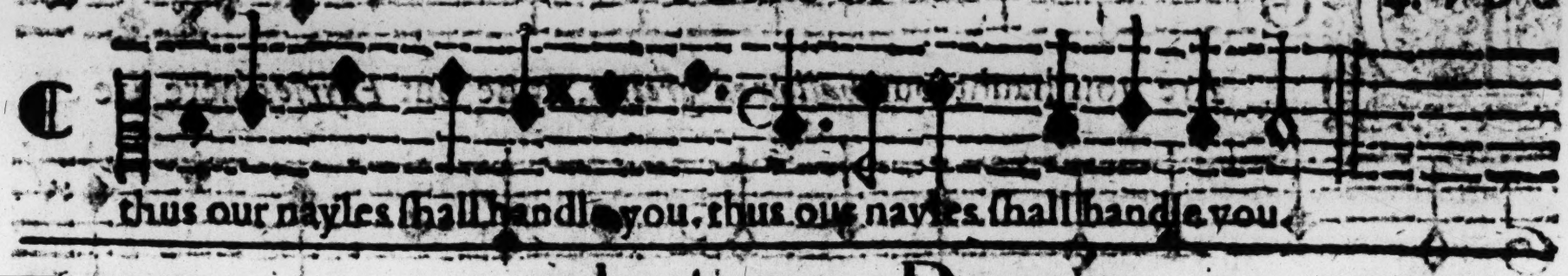
TENOR. 4. VOC.

O Are you haunt our *hallowed greene*, none but *Fayries* here are seene;
Downe and sleepe, wake and weepe, pinch him *blacke*, and pinch
him *blew*, that seekes to steale a Louer true: When you come to hear vs *sing*,
or to treade our *Fayrie ring*, pinch him *blacke* and pinch him *blew*, O

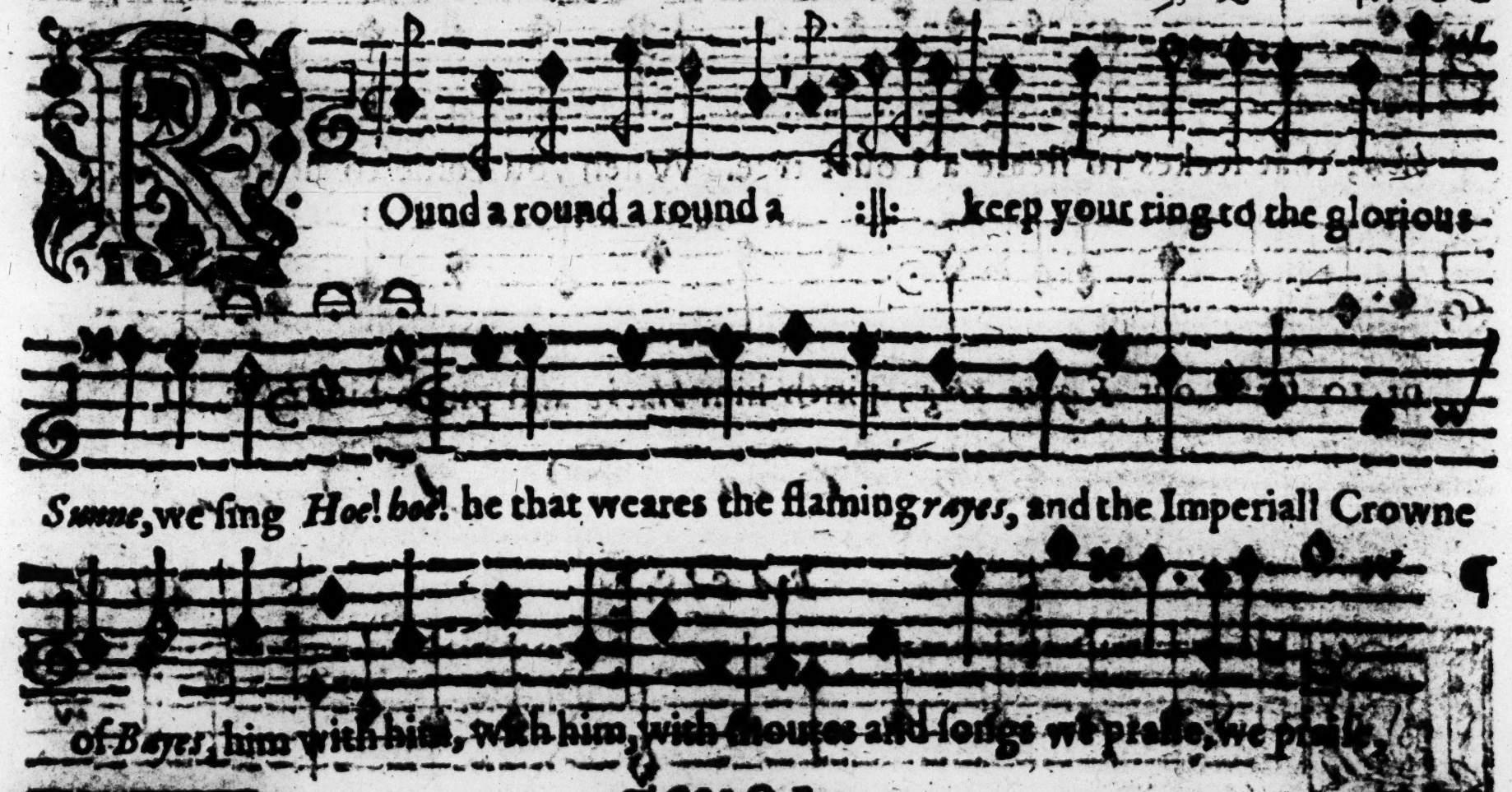
THOMAS RAVENSCROFT Bach. of Musicke.

TREBLE. 4. VOC

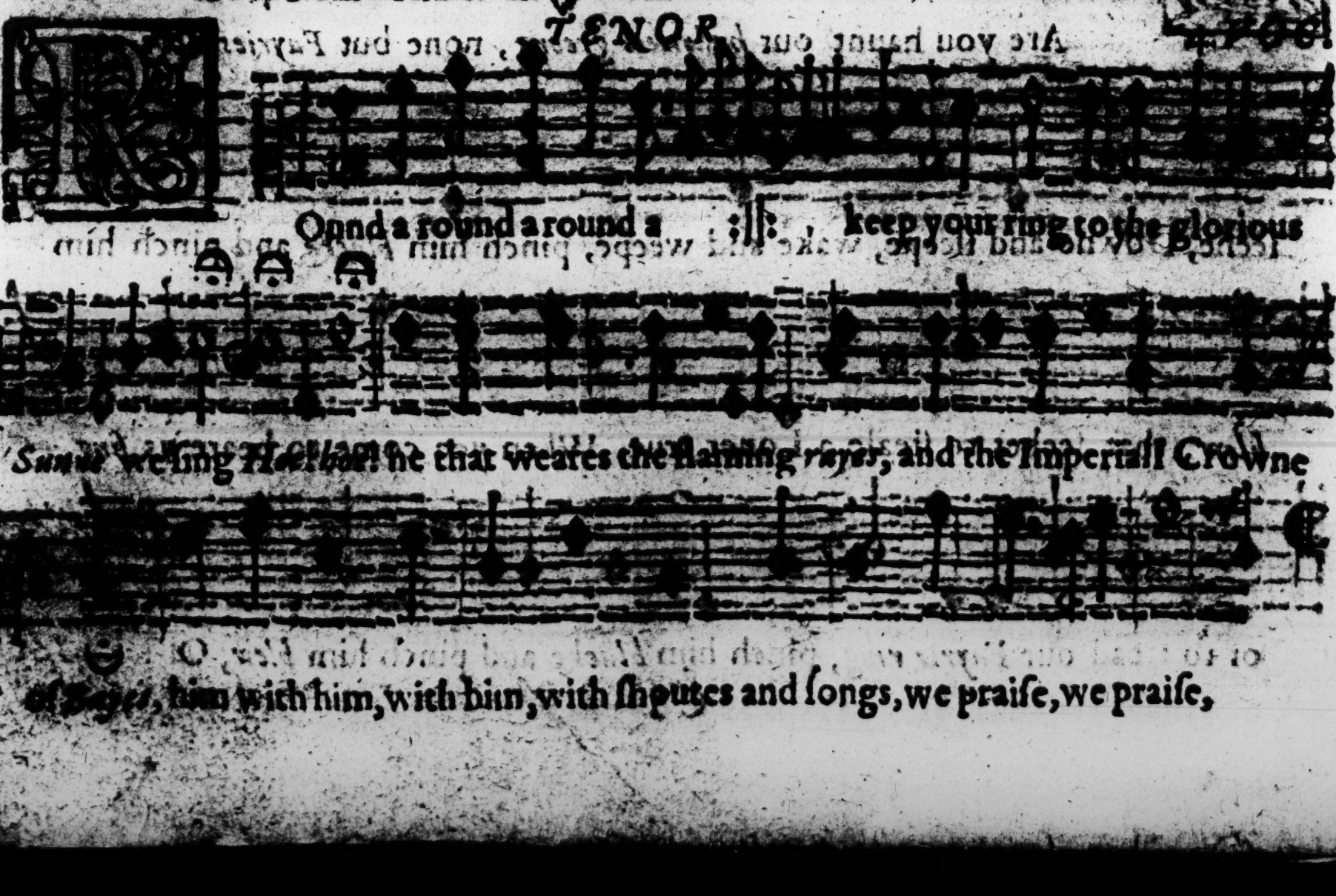
TENOR. 4. VOC



TREBLE. THOMAS RAVENSCROFT. Bach: of Musicke. 4. VOC



TENOR



MEDIVS. 4 VOC

thus our nayles shall handle you, thus our nayles shall handle you.

BASIS. 4 VOC.

thus our nayles shall handle you, thus our nayles shall handle you.

The *Satyres* Daunce. 7

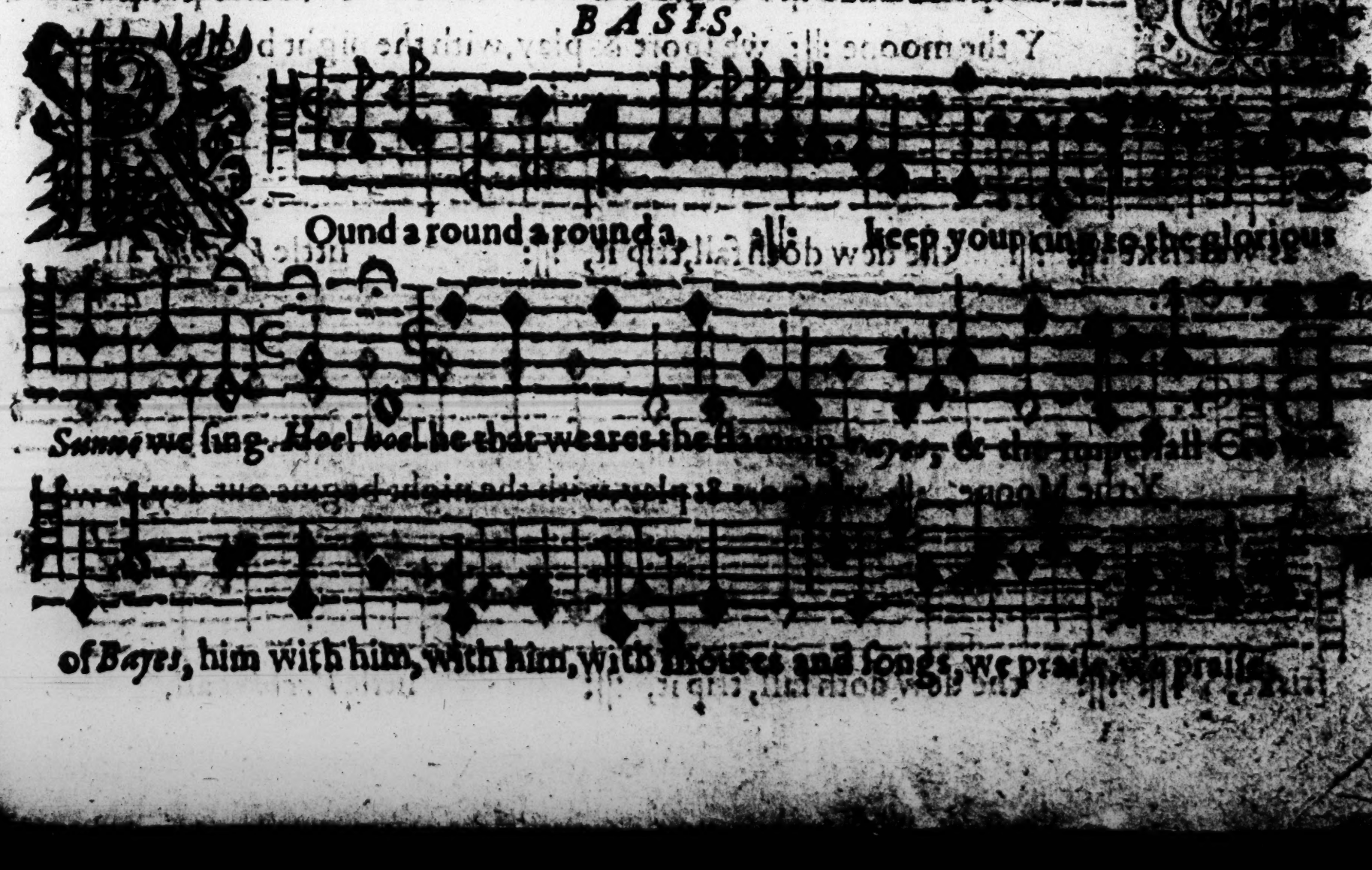
MEDIVS. 4 VOC

ROund a round a round a :||: keepe your ring, to the glorious

Sunne we sing. *Hoe!*, *hoe!* he that weares the flaming *rayes*, & the Imperiall Crowne

of *Bayes*, him with him, with him, with shoutes and songs, we praise, we praise.

BASIS.



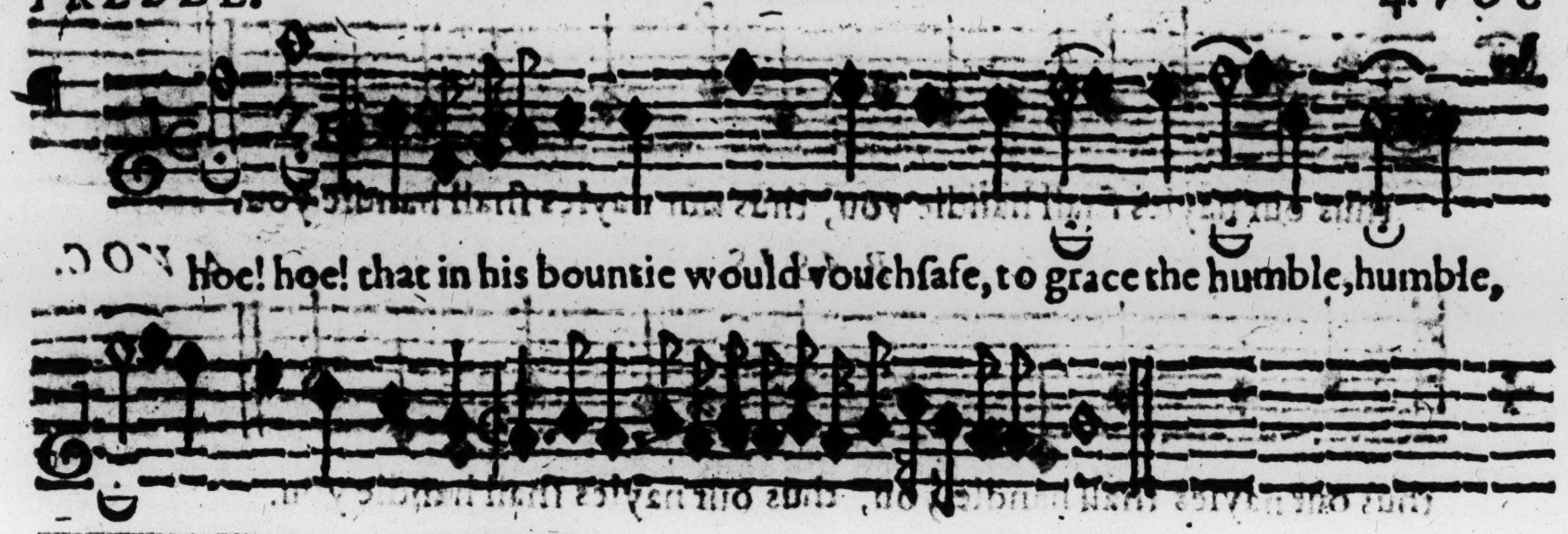
ROund a round a round a, :||: keep your ring, to the glorious

Sunne we sing. *Hoe! hoe!* he that weares the flaming *rayes*, & the Imperiall Crowne

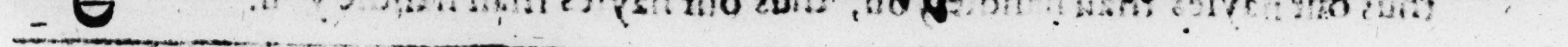
of *Bayes*, him with him, with him, with shoutes and songs, we praise, we praise.

The Sathyres Daunce.

TREBLE. 4. VOC



Hoe! hoe! that in his bountie would vouchsafe, to grace the humble, humble,



humble *Sylvans* & their shag gy race.

TENOR. 4. VOC.

hoe! hoe! that in his bounty would vouchsafe, to grace the humble,

humble, humble *Sylvanes* and their shaggy race.

The *Vrchins* Daunce.

TREBLE. 4. VOC

Y the moone :||: we sport & play, with the night begins our day,

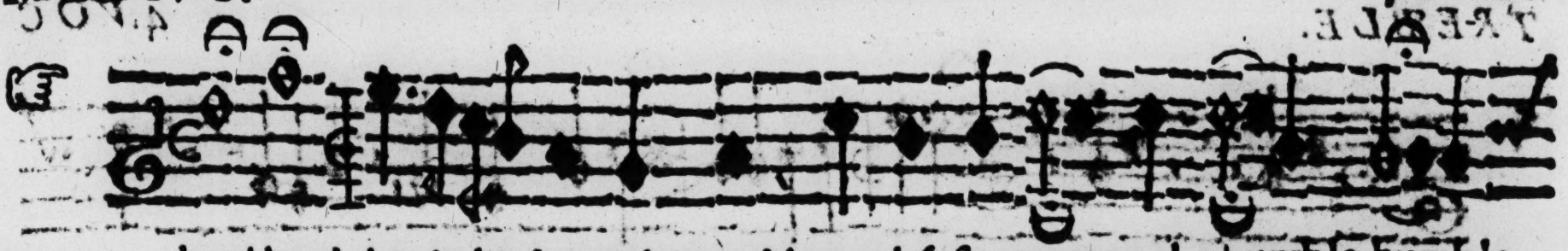
as we trike :||: :||: the dew doth fall, trip it, :||: little *Vrchins* all,

TENOR. 4. VOC

Y the Moone, :||: we sport & play, with the night begins our day, as we

trike, :||: :||: the dew doth fall, trip it, :||: little *Vrchins* all,

MEDIVS. *VOC.*



hoe! hoe! that in his bountie would vouchsafe, to grace the humble, humble,

humble *Sylvanes* and their shag ... gy race.

BASIS. 4. *VOC*

ho! ho! that in his bounty would vouchsafe, to grace the humble, humble,

humble *Sylvanes* and their shaggy race.

The *Vrchins Daunce.* 8

MEDIVS. 4. *VOC.*

Y the *Moone* :||: we sport & play, with the night begins our day,

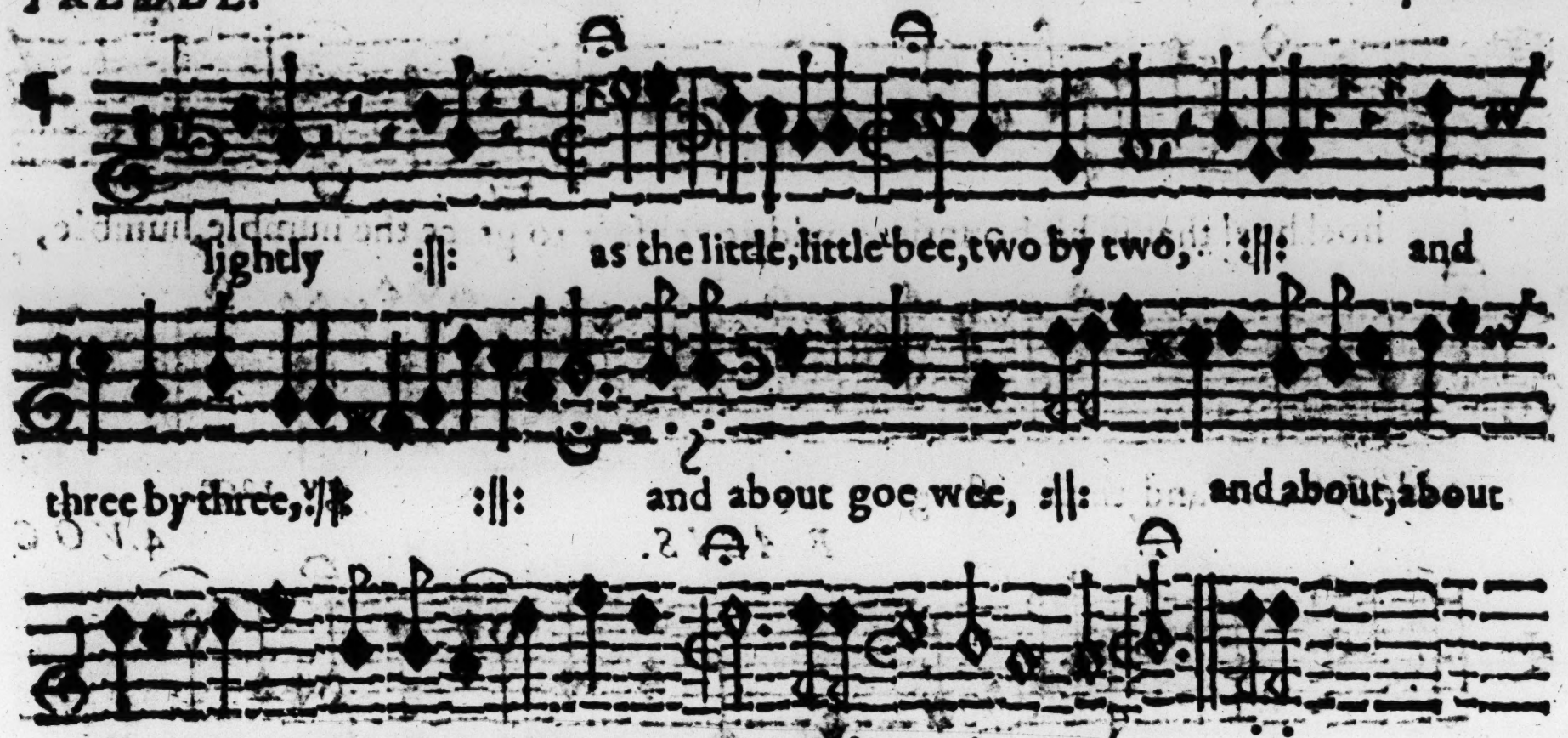
as we friske :||: :||: the dew doth fall, trip it :||: little *Vrchins* all,

BASSVS. 4. *VOC.*

BY the Moone :||: we sporte and play, with the night begins our day, as we

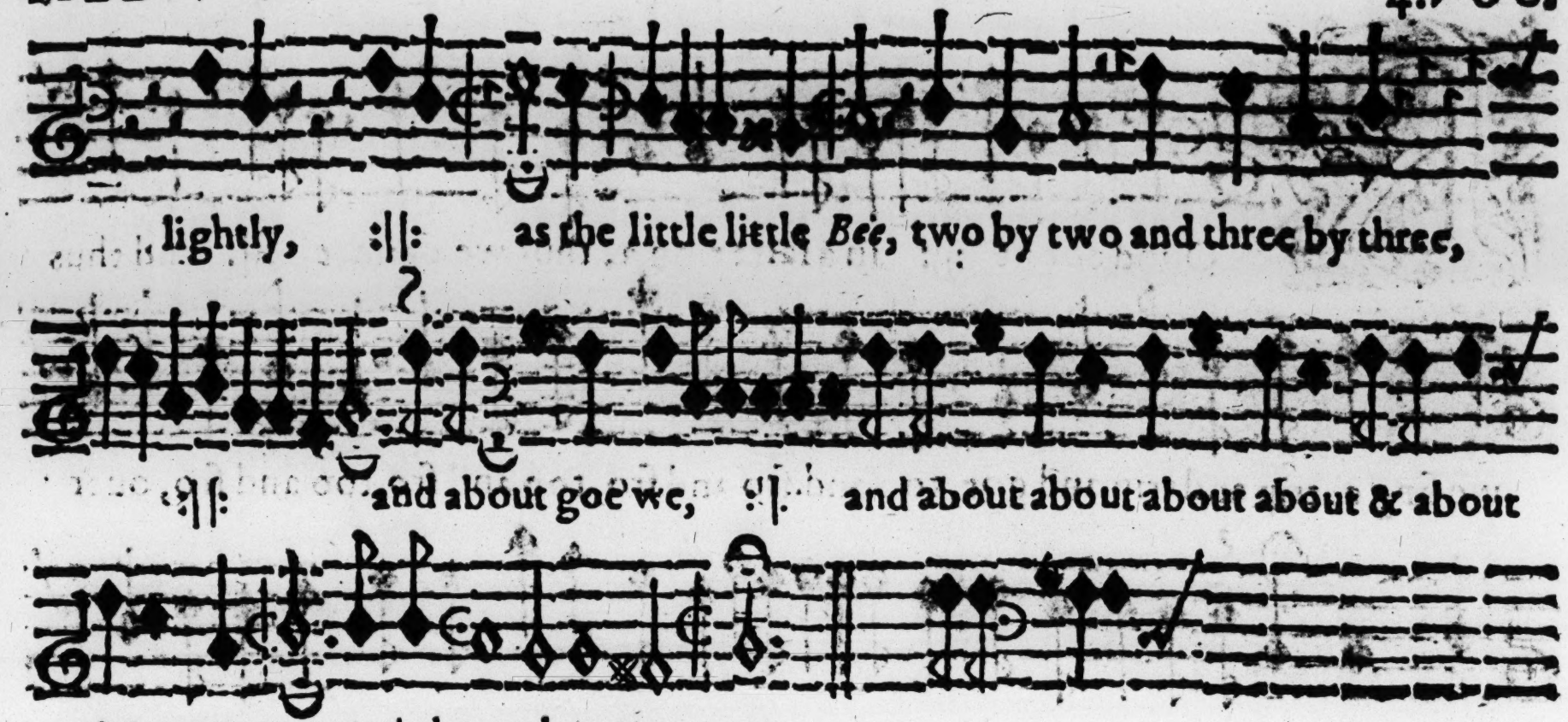
friske :||: :||: the dew doth fall, trip it :||: little *Vrchins* all,

TREBLE. 4. VOC

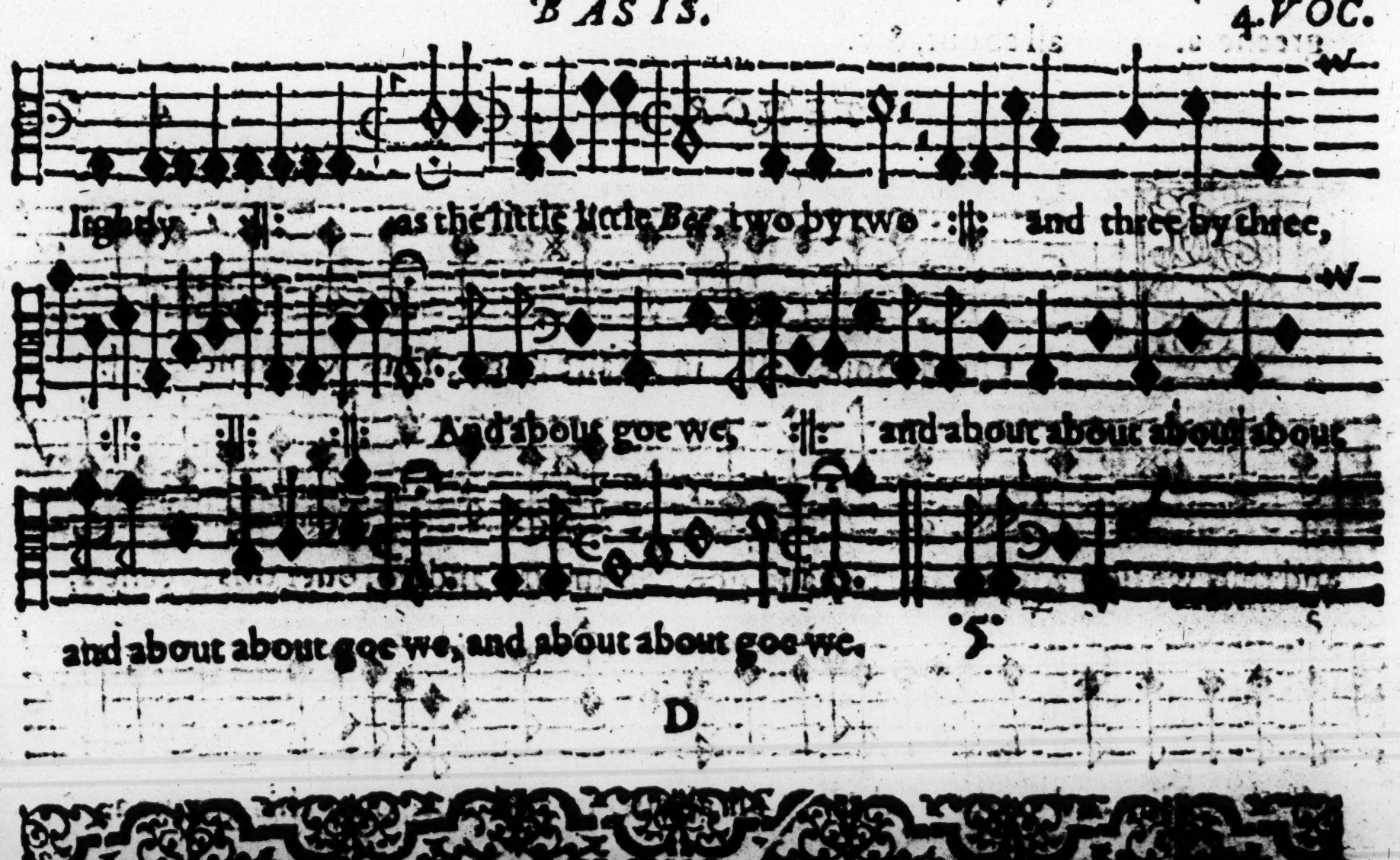


TENOR. 4. VOC

MEDIVS. 4.*VOC.*



BASIS. 4.*VOC.*



TREBLE. IOHN BENNET. 4. VOC.

ROund about :||: in a faire ring a, thus we daunce :||: and thus we sing a, trip and trip and goe, too and fro and fro, too and fro, too and fro, ouer this greene a, all about, in and out, :||: all about, in and out ouer this greene a. all about, &c.

TENOR. 4. VOC.

ROund about :||: in a faire ring a, Thus we daunce, :||: and thus we sing a, trip and trip and goe, too and fro and fro, ouer this greene a, all about, in and out, :||: all about, in and out, ouer this greene a. all about, &c.

MEDIVS. 4 VOC

ROund about: ||: in a faire ring a, Thus we daunce, :||:

and thus we ling a, trip and trip and goe, too and fro and fro, too and fro and fro,

over this greene a, All about, in and out, :||: all about in and out, ouer

this greene a, all about, &c.

BASIS. 4. VOC

ROund about :||: in a faire ring a, Thus we daunce, :||:

and thus we ling a, Trip and trip and goe, too and fro and fro, too and fro &

fro ouer this green a, All about, in and out :||: all about in and out, ouer

this greene a, all about, &c.

Drinking.

TREBLE. THOMAS RAVENSCROFT. Batch: of *Muſick*.

Rudge away quickly & fill the black Bole, deuoutly as long as wee bide,

now welcome good fellowes, both ſtrangers and all, let madnes & mirth ſet ſadnes

aſide. Of all reckonings I loue good cheere, with honeſt folkes in company: and

when drinke comes my part for to beare, for ſtill me thinks one tooth is drye.

Loue is a paſtime for a King,
if one be ſeene in Phiſnomie:
2 But I loue well this pot to wring,
for ſtill me thinkes one tooth is drie.

Maſters this is all my deſire,
3 I would no drinke ſhould paſſe vs by:
Let vs now ſing and mend the fier,
for ſtill me thinkes one tooth is drie.

TENOR. 4. VOC.

Rudge away quickly & fill the black Bole, devoutly as long as we bide,

now welcome good fellowes both ſtrangers & all, let madnes & mirth ſet ſadnes

aſide.

for ſtill me thinks one tooth is drye.

Rudge away quickly and fill the black Bole, devourly as long as we

bide, now welcome good fellows both strangers and all, let madnes and mirth set

sadnes aside.

for still me thinks one tooth is drye.

4 Mr. *Butler* give vs a taste,
of your best drinke so gently:
A Iugge or twaine, and make no waste,
for still me thinkes one tooth is drie.

5 Mr. *Butler* of this take part,
ye loue good drinke as well as I:
And drinke to mee with all your hart,
for still mee thinks one tooth is drie.

Chor. Trudge away quickly, &c.
now welcome good fellowes, &c.

Rudge away quickly and fill the blacke Bole, devourly as long as

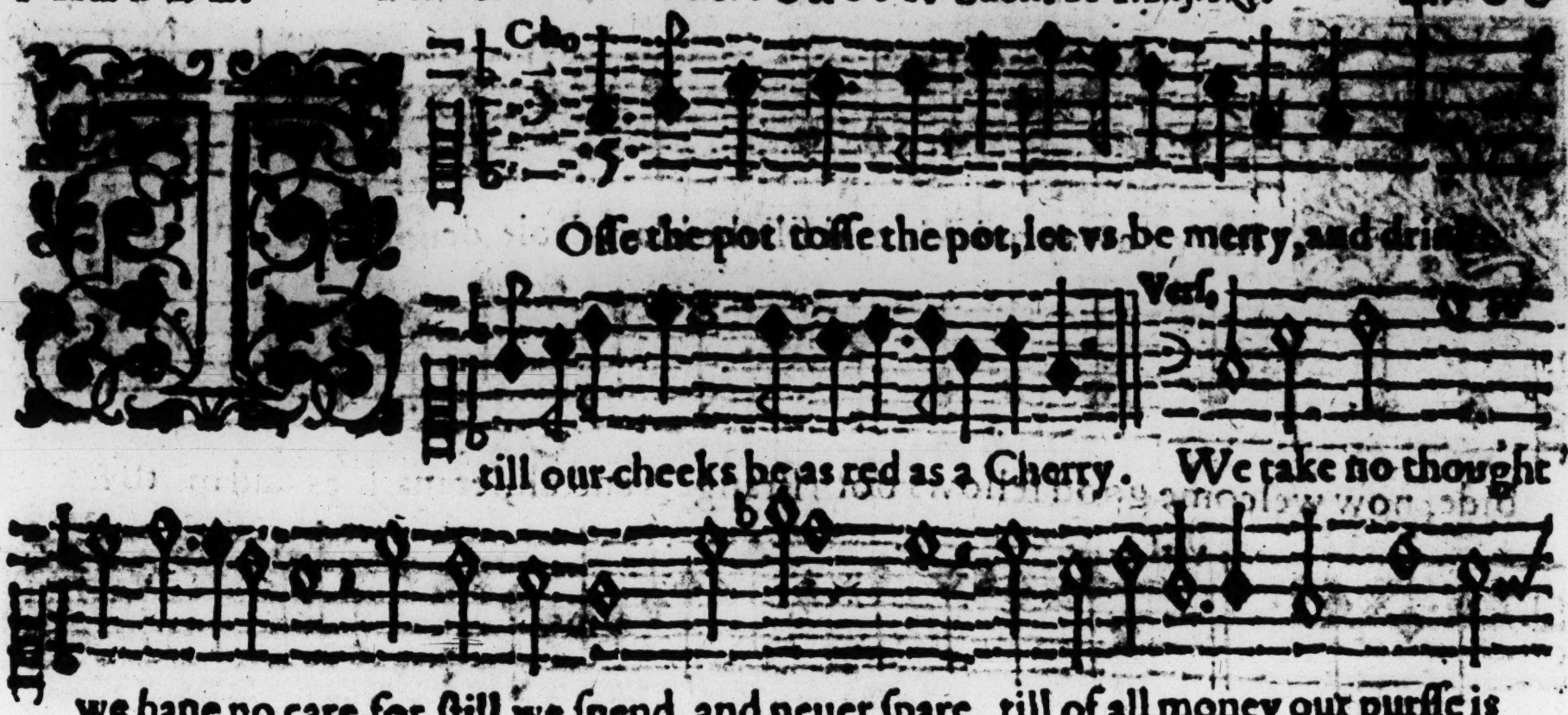
we bide, now welcome good fellowes both strangers and all, let madnes & mirth

verse

set sadnes aside,

for still mee thinkes one tooth is drie.

TREBLE. THOMAS RAVENSCROFT. Bach. of *Musicke*. 4. VOC.



Oſſe the pot toſſe the pot, let vs be merry, and drink

till our cheeks be as red as a Cherry. We take no thought

we haue no care, for ſtill we ſpend, and neuer ſpare, till of all money our purſſe is

bare, we euer toſſe the pot. } Toſſe the pot, toſſe the pot, let vs be merry.
Chorus. } And drink till our cheeks be as red as a Cherry

2 We drinke Carouſe with hart moſt free,
A harty draught I drinke to thee:
Then fill the pot againe to me,
and euer toſſe the pot, *Cho:* Toſſe the pot &c.

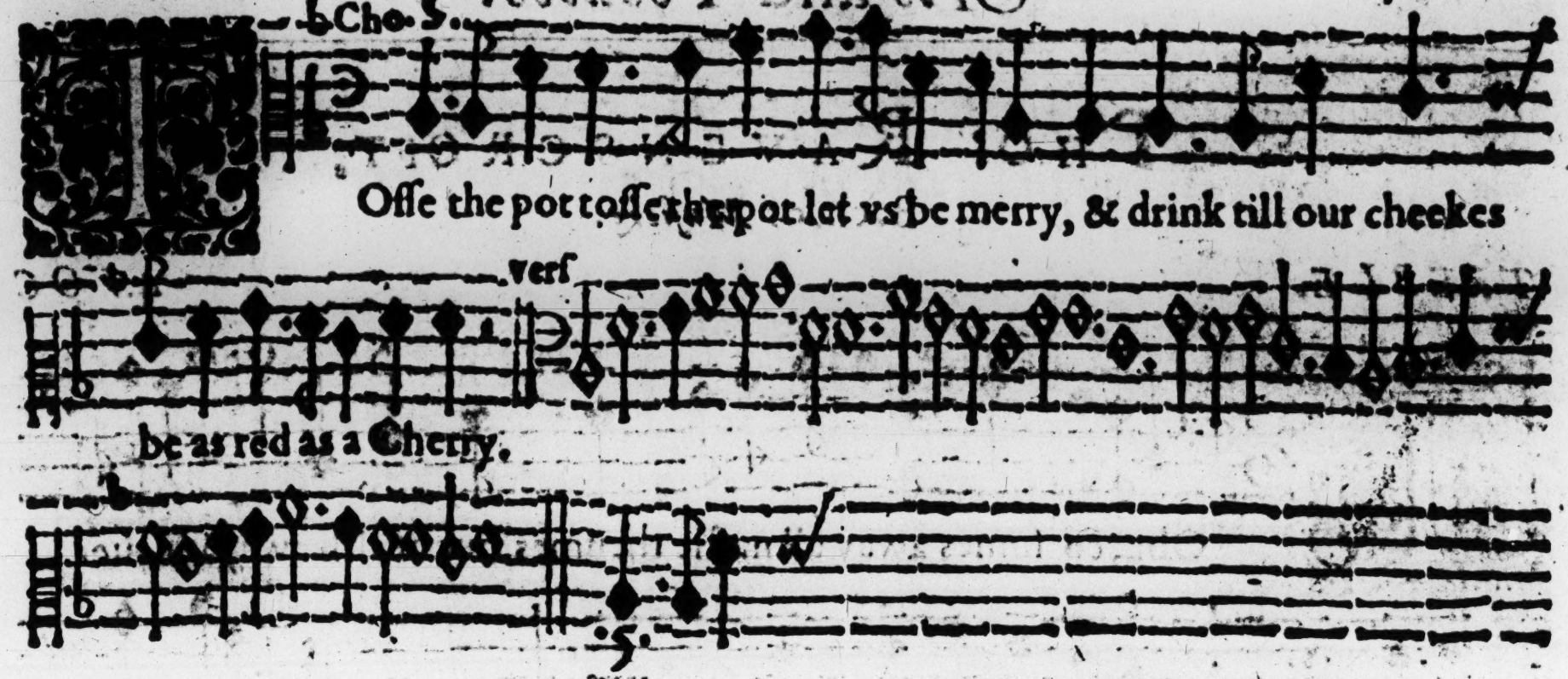
3 And when our mony is all ſpent,
Then ſell our goods, and ſpend our rent,
Or drinke it vp with one conſent,
and euer toſſe the pot. *Cho:* Toſſe the pot &c.

TENOR. Cho: 4. VOC.

Oſſe the pot toſſe the pot let vs be merry, & drink till our cheekes

be as red as a Cherry.

MEDIVS. 4. VOC



Cho: Toſſe the pot, &c.

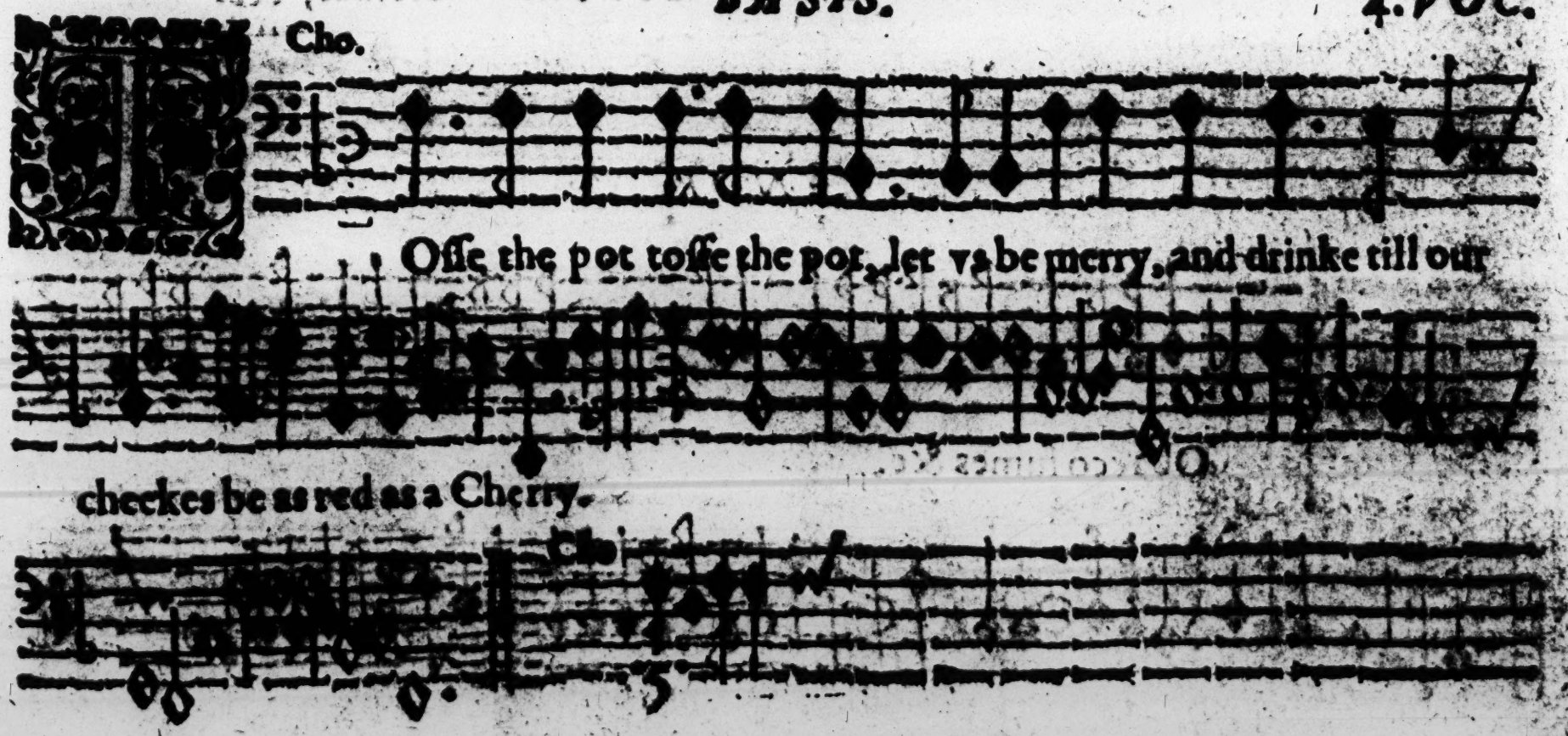
4 When all is gone we haue no more,
Then let vs ſet it on the ſcore,
Or chalke it vp behinde the dore,
and euer toſſe the pot. *Cho:* Toſſe the pot, &c.

5 And when our credit is all loſt,
Then may we goe and kiſſe the poſt,
And eat Browne bread in ſteed of roſt,
and euer toſſe the pot. *Cho.* Toſſe the pot, &c.

6 Let vs conclude as we began,
And toſſe the pot from man to man,
And drinke as much now as we can,
and euer toſſe the pot.

Cho: Toſſe the pot toſſe the pot let vs be merry,
And drinke till our cheekes be as red as a Cherry.

BASIS. 4. VOC.

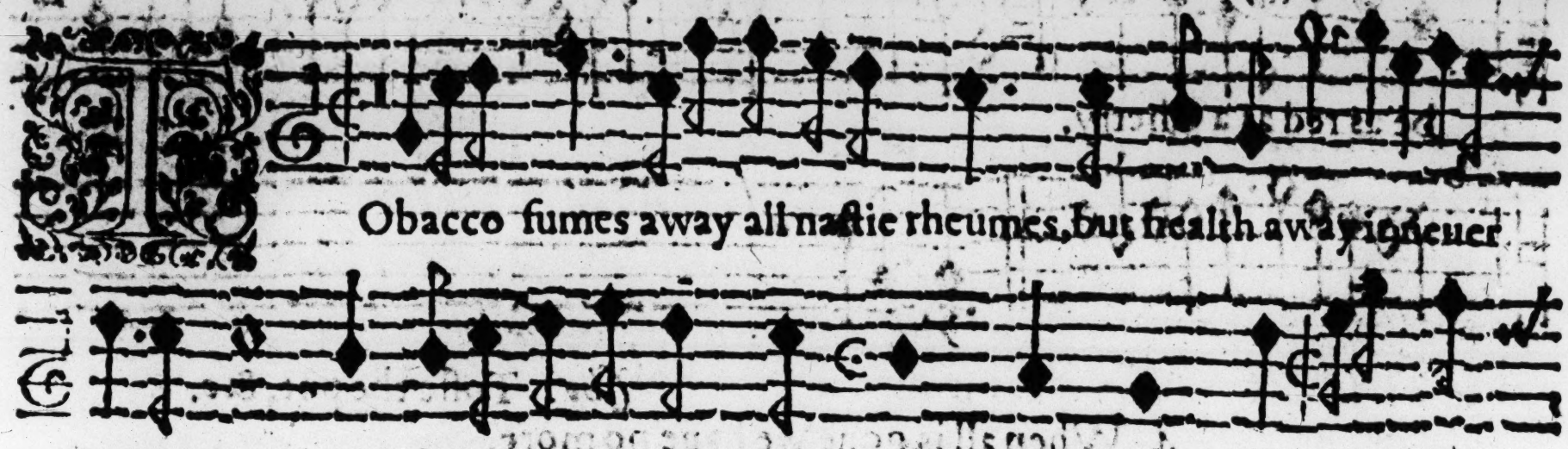


Ale and Tobacco.

THO: RAVENSCROFT.

Bach. of Muſicke.

TREBLE. 4. VOC



Obacco fumes away all naſtie rheumes, but health away ſtill neuer

lightly frets, And nappy nappy Ale makes mirth, makes mirth (as Aprill raine

doth Earth) Spring like the pleaſant ſpring, where ere it ſoaking wets.

Chorus. But in that ſpring, &c.

One cleares the braine, the other glads the hart,
which they retaine, by nature and by Art:
The firſt by nature cleares, by Art makes giddy will,
the laſt by nature cheares, by Art makes heady ſtill.

Chorus. So we whoſe braines, &c.

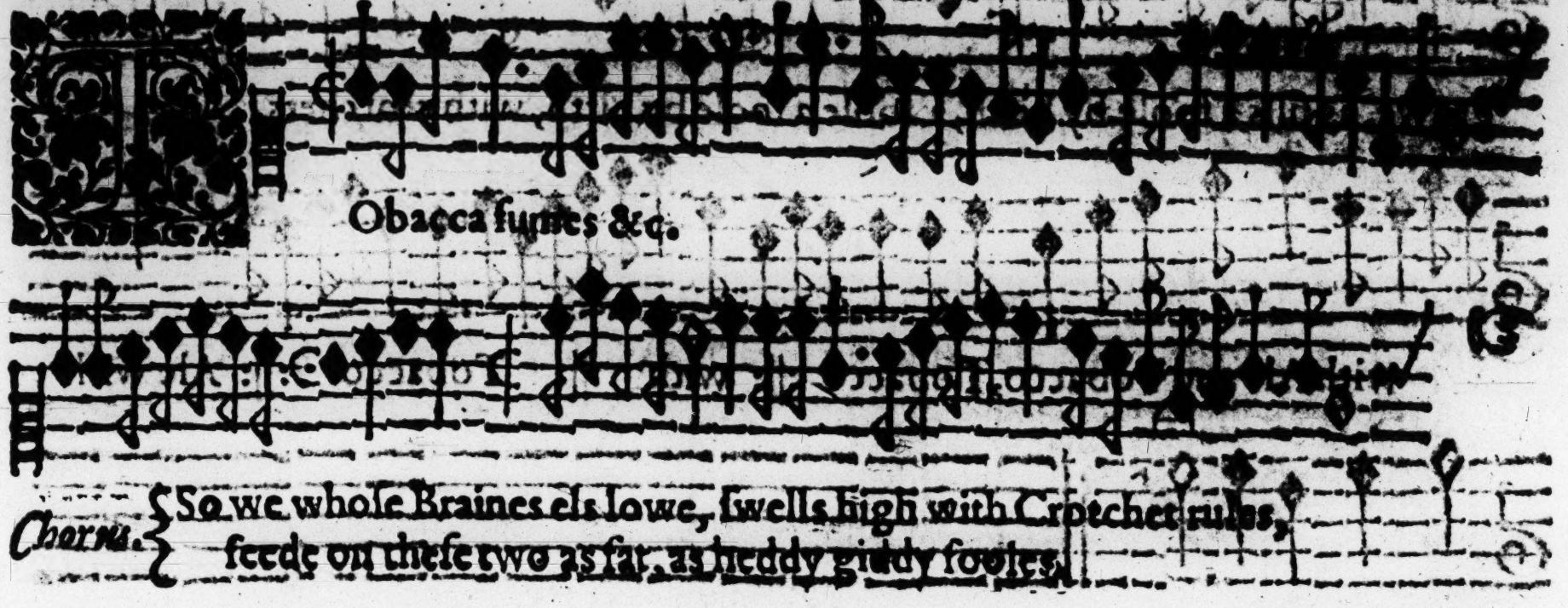
TENOR 4. VOC

Obacco fumes &c.

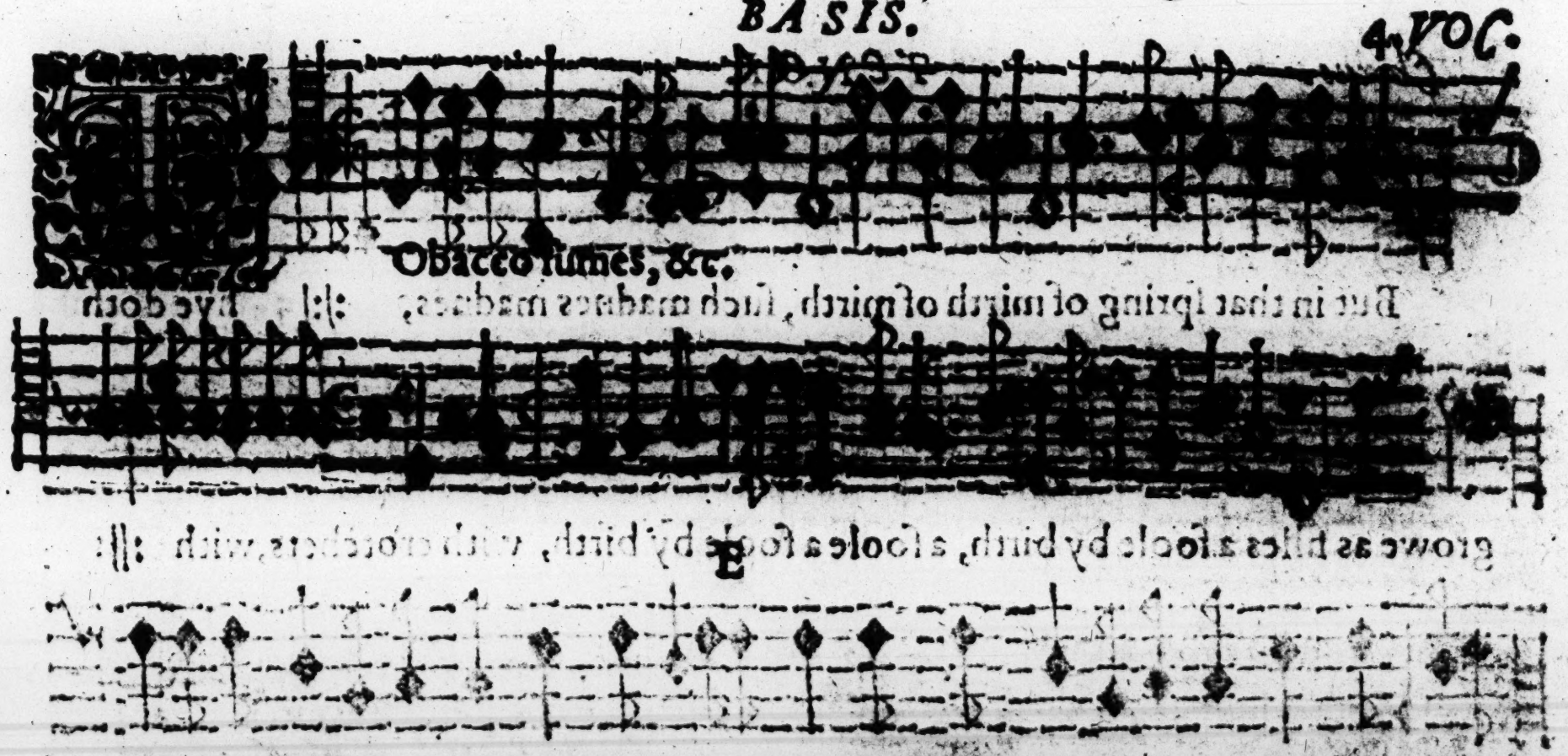
Ale and *Tobacco*.

THO: RAVENSCROFT.
Bach. of *Muſicke*.

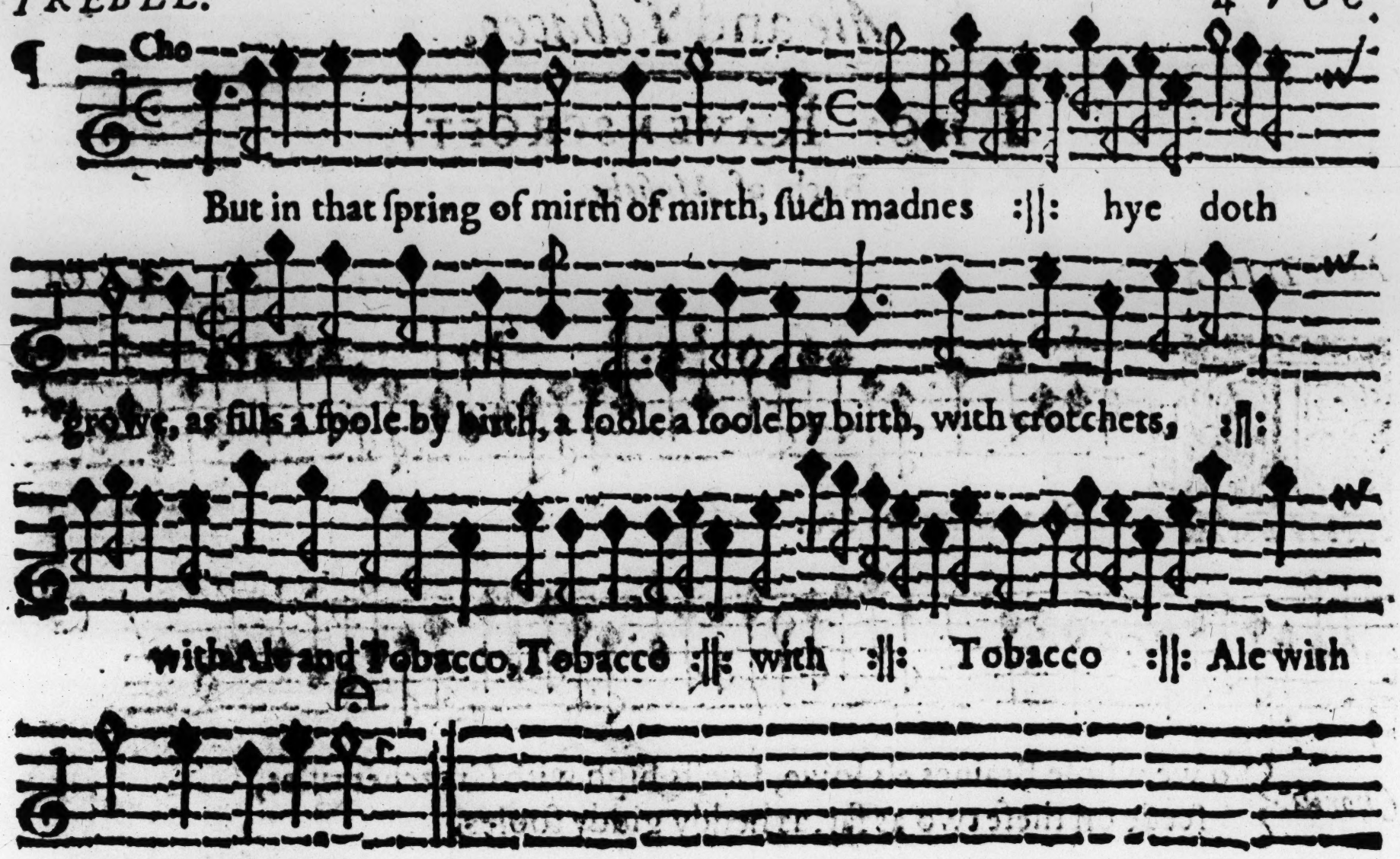
MEDIVS. 4 VOC.



BASIS. 4 VOC.

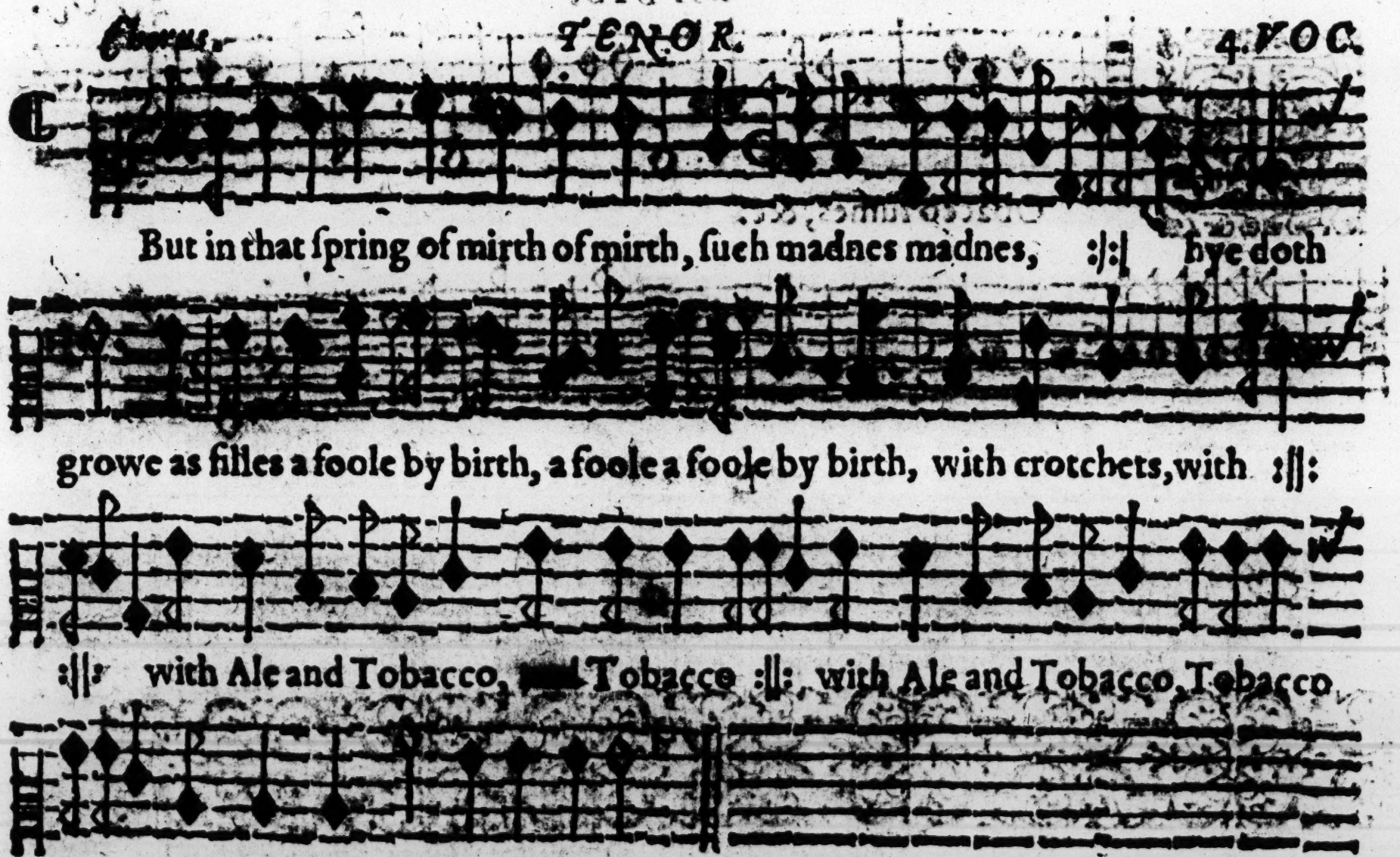


TREBLE. 4 VOC.



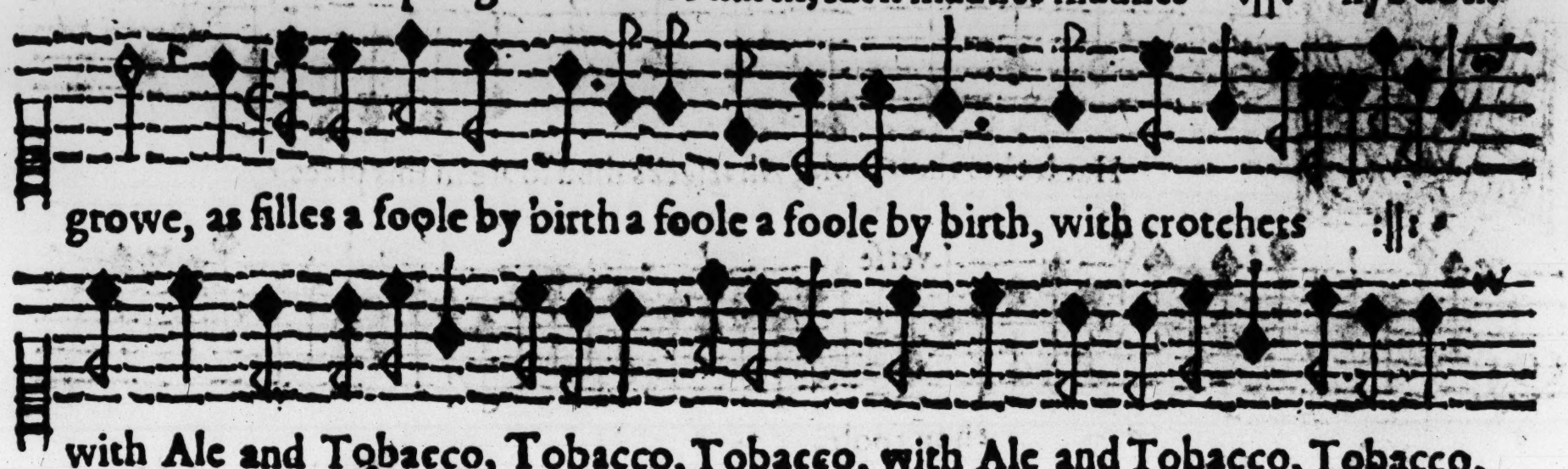
Ale and Tobacco.

Chorus { So we, whoſe Braynes els lowe ſwell hye with crotchet rules,
{ Feed on theſe two, as fat as headdy giddy ſooles.

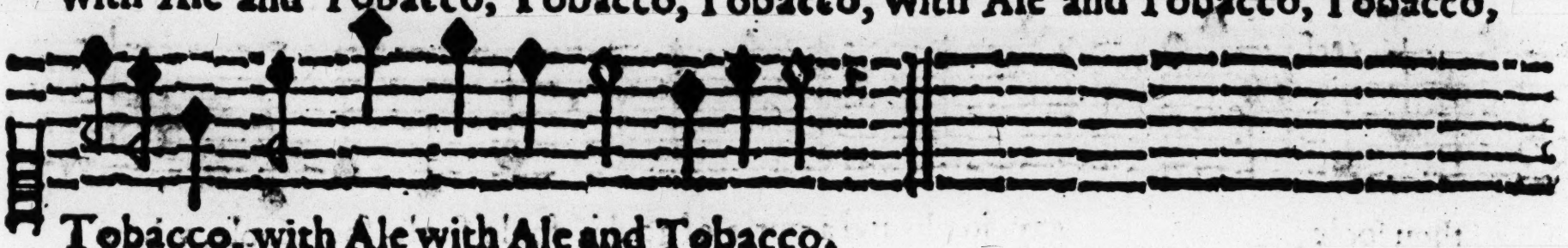


MEDIVS. 4. VOC.

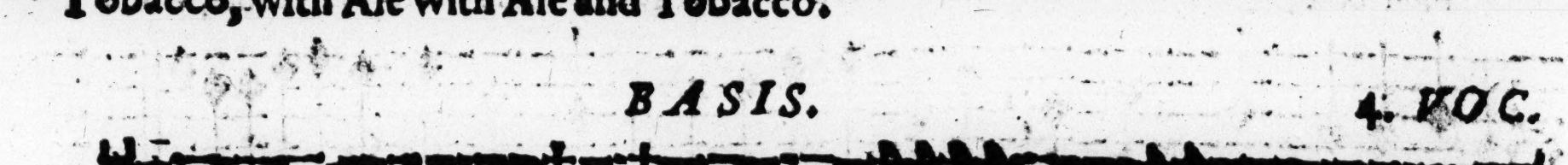
But in that ſpring of mirth of mirth, ſuch madnes madnes :||: hye doth



growe, as filles a foole by birth a foole a foole by birth, with crotchess :||:



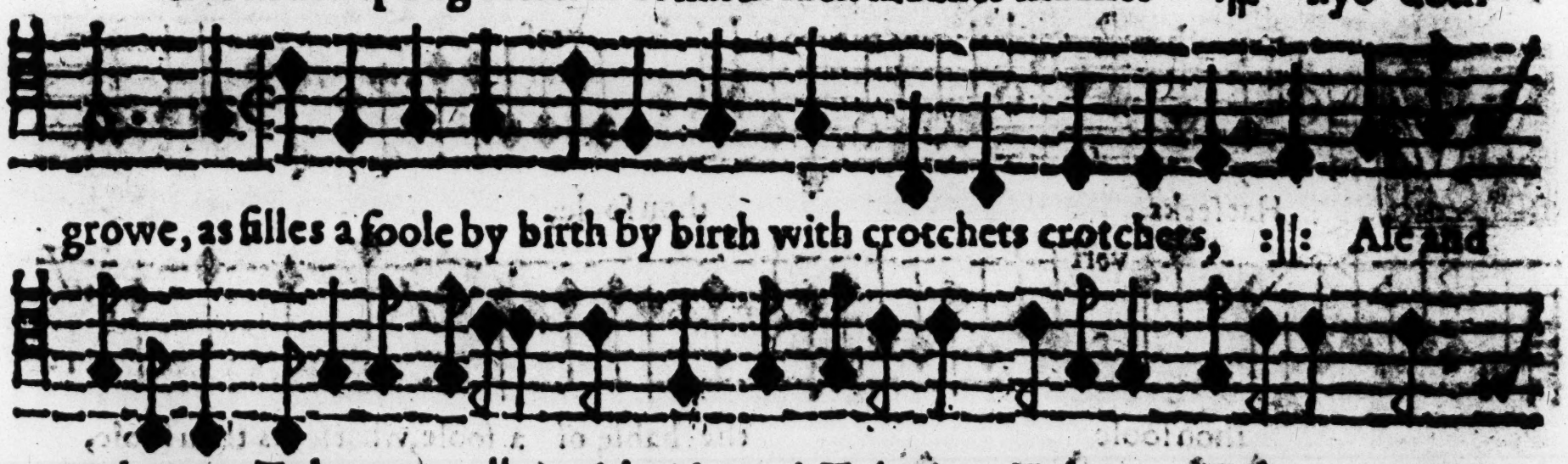
with Ale and Tobacco, Tobacco, Tobacco, with Ale and Tobacco, Tobacco,



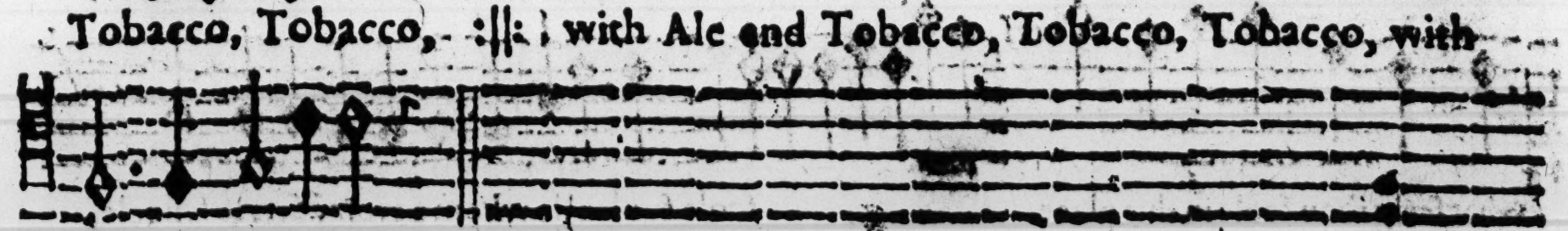
Tobacco, with Ale with Ale and Tobacco.

BASIS. 4. VOC.

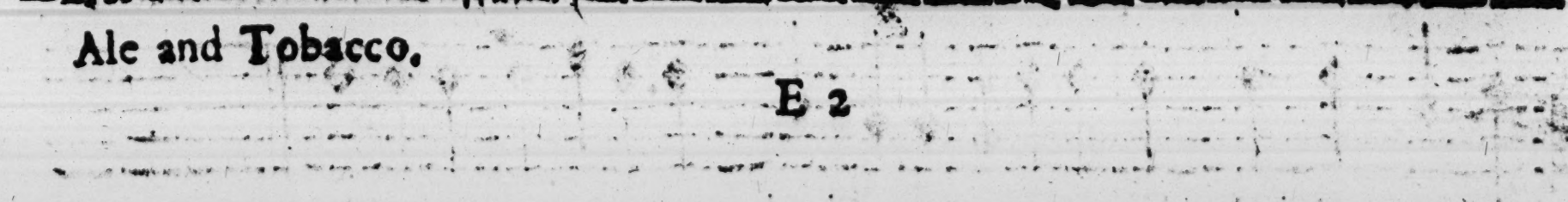
But in that ſpring of mirth of mirth ſuch madnes madnes :||: hyē doth



growe, as filles a foole by birth by birth with crotchets crotchess, :||: Ale and



Tobacco, Tobacco, :||: with Ale and Tobacco, Tobacco, Tobacco, with



Ale and Tobacco.

Enamoring.

TREBLE. IOHN BENNET. 4. VOC

Hat seekes thou foole, what seek's thou foole in this place?

thou foole,

gay cloaths and a purse of gould, foole foole, foole foole, whom a

woman sets to schoole foole foole, whom a woman sets to schoole, whom &c.

TENO 4. VOC.

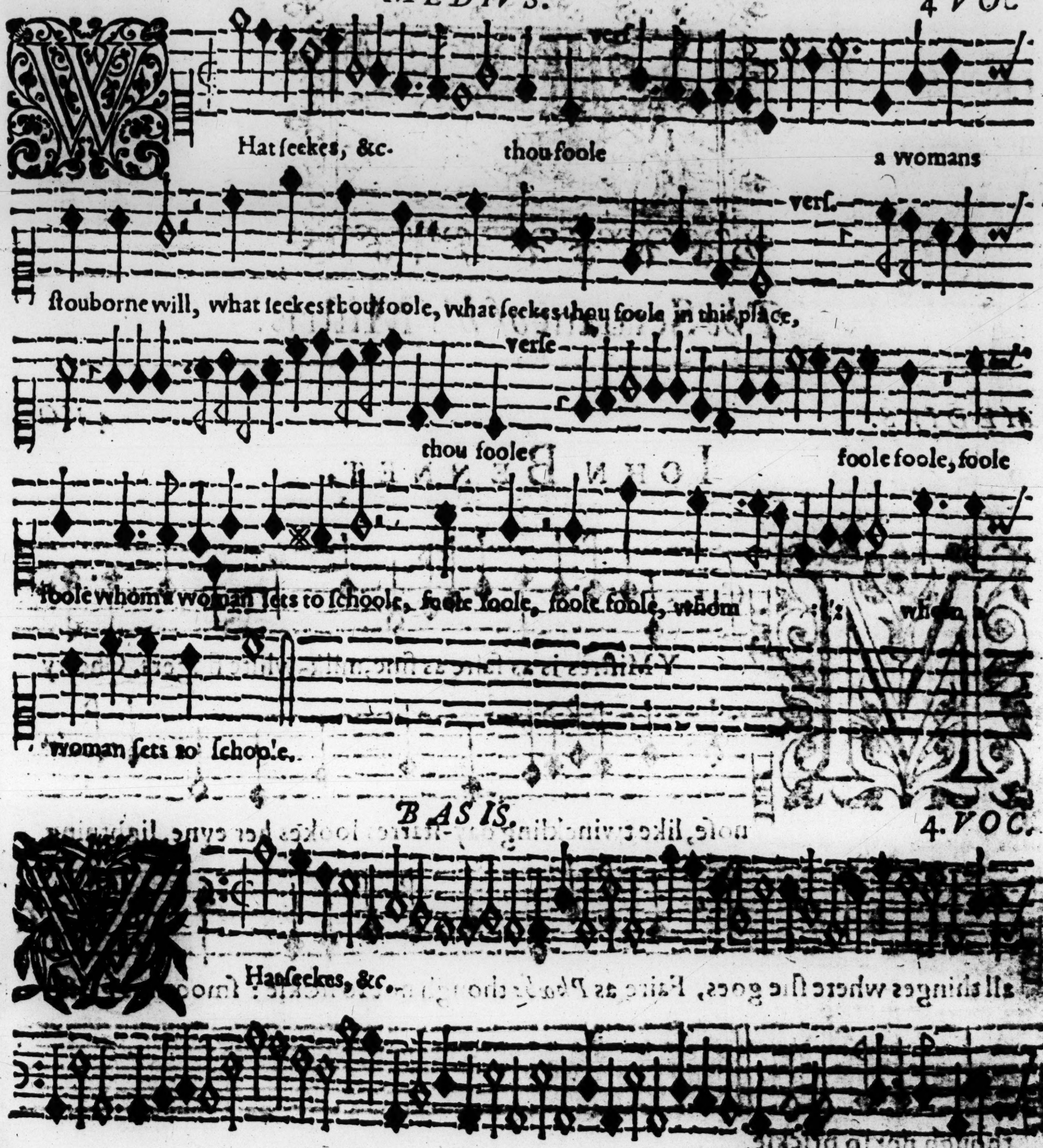
Hat seeks, thou foole,

thou foole the bable of a foole, what seeks thou foole,

what seeks thou foole in this place foole foole, whom a woman sets to schoole,

foole foole, foole foole, whom a woman sets to schoole, whom a woman sets to schoole.

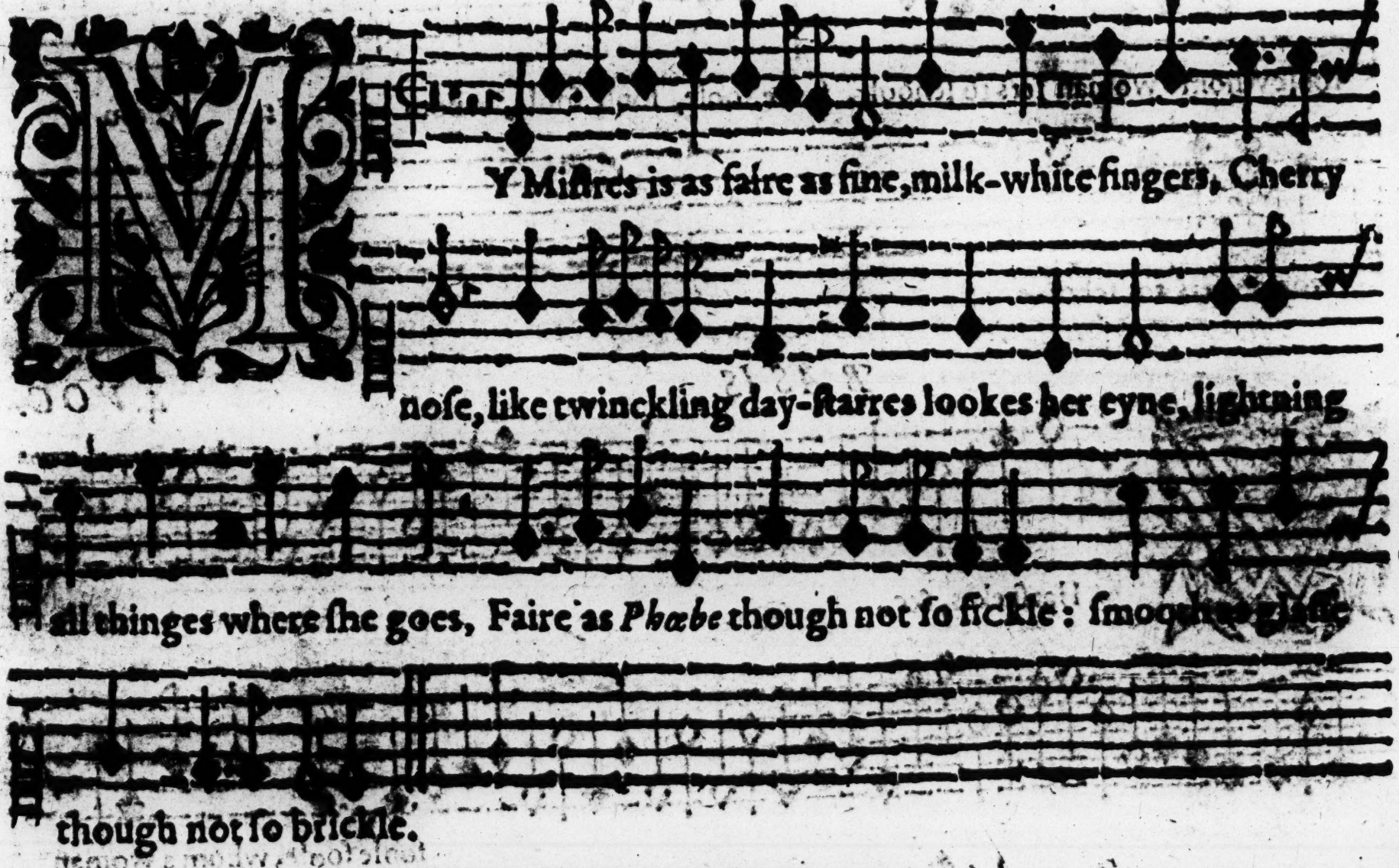
MEDIVS. 4 *VOC*


Hat ſeekes, &c.
thou foole
a womans
verſe
ſtouborne will, what ſeekes thou foole, what ſeekes thou foole in this place,
verſe
thou foole,
foole foole, foole
foole whom a woman ſets to ſchoole, foole foole, foole foole, whom
whom
woman ſets to ſchoo'le.
BASIS.
4. VOC.
Hanſeckes, &c.
foole foole, whom a woman
verſe
Cho-
ſets to ſchoo'e,
foole foole, whome a woman ſets to ſchoole, whom a
woman ſets to ſchoole.

The Seruant *of his* Mistris.

MEDIVS. 4 VOC

IOHN BENNET.

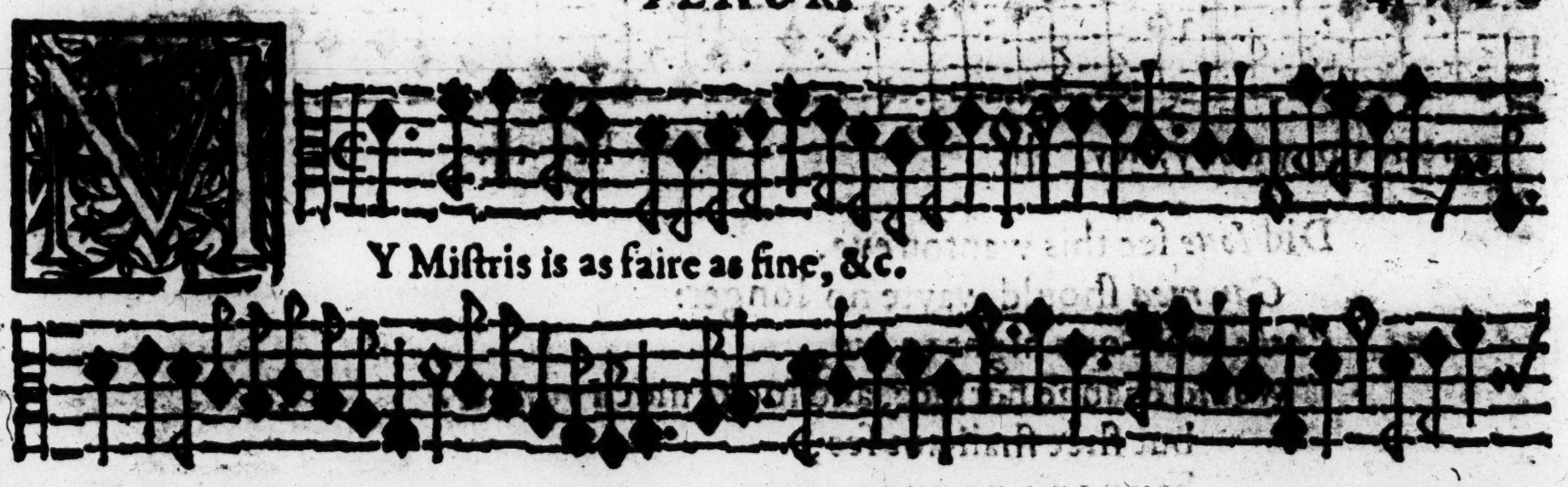


My heart is like a Ball of Snowe,
melting at her luke-warme sight:
Her fiery Lips like Night-worms glowe
shining cleere as Candle-light.
Neat she is, no Feather lighter:
Bright she is, no Dazie whiter.

The Seruant *of his* Mistris.

TREBLE. IOHN BENNET. 4. VOC.

TENOR. 4. VOC



BASIS. 4. VOC

Edwd Peirs.

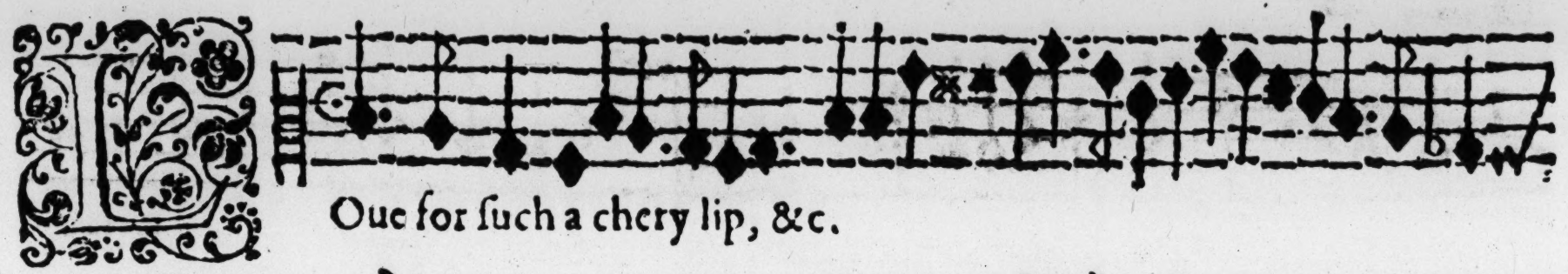
TREBLE. 4. VOC

TENOR. 4. VOC.

The *Mistris* of her *Seruant*.

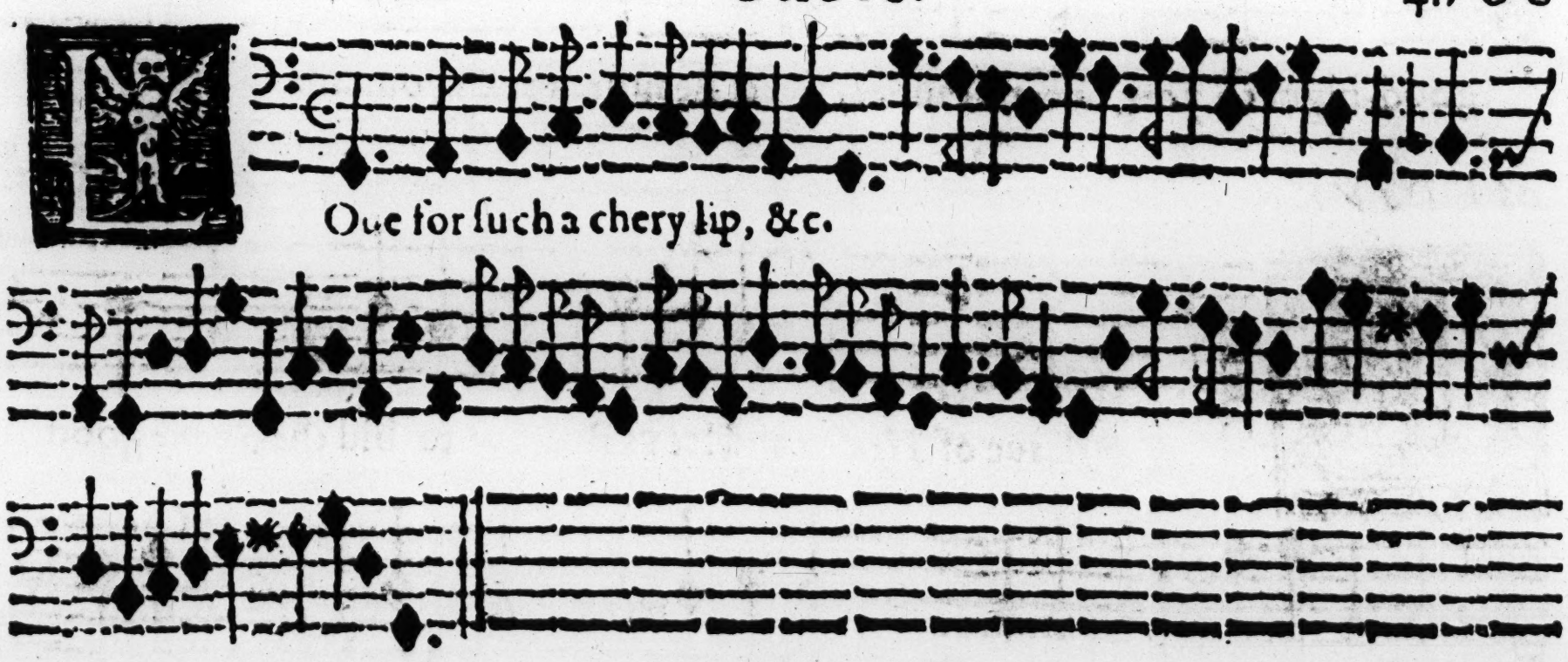
EDW: PEIRS.

MEDIVS. 4 VOC



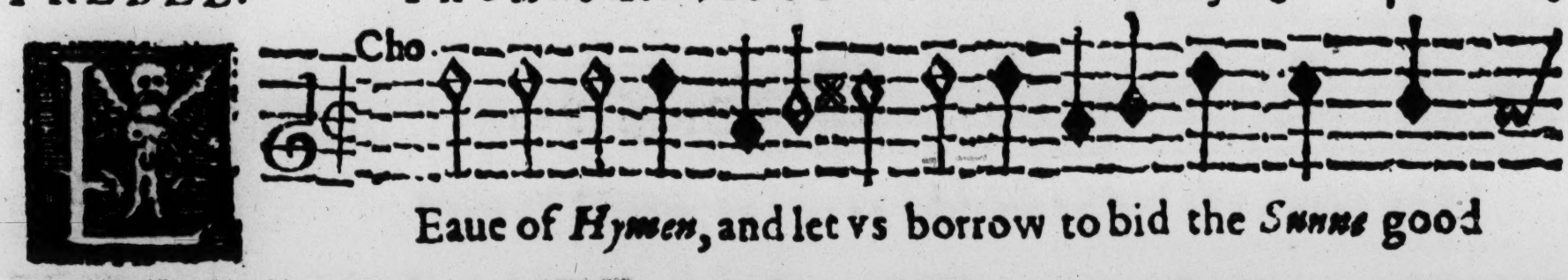
Oue for ſuch a chery lip, &c.

BASIS. 4. VOC



Oue for ſuch a chery lip, &c.

TREBLE. THOMAS RAVENSCROFT. Bach: of *Muſicke.* 4. *VOC.*

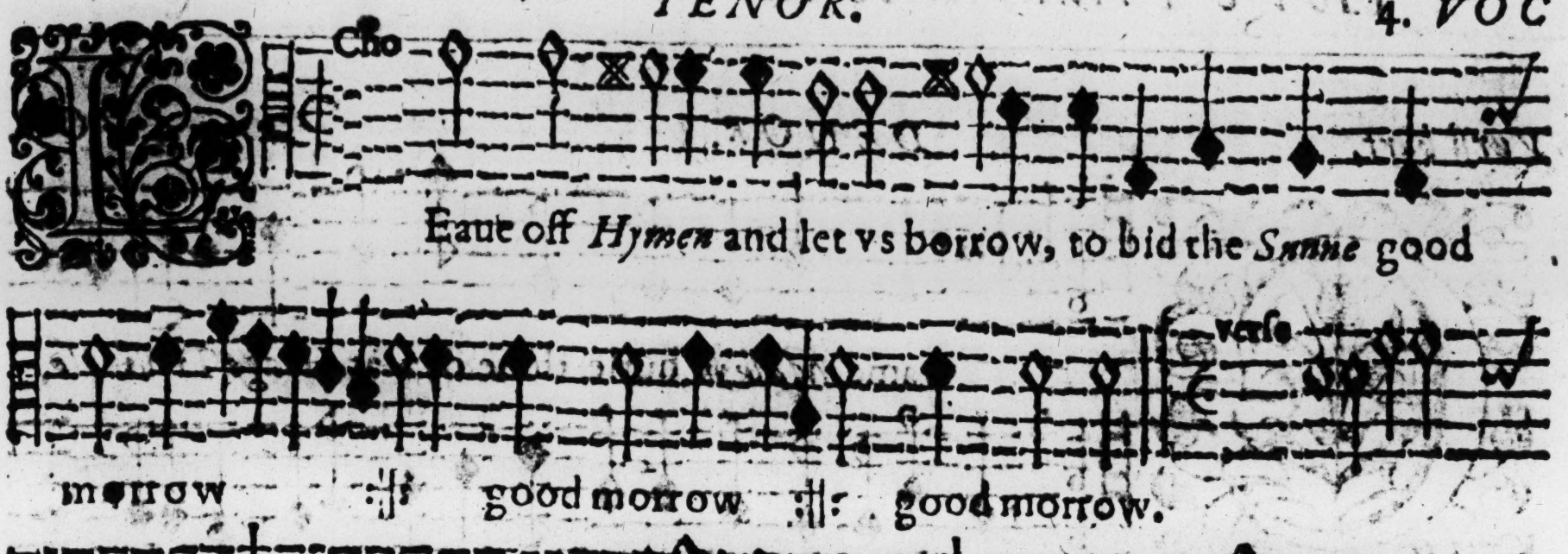


LEaue of *Hymen*, and let vs borrow to bid the *Sunne* good morrow, good morrow :||: good morrow. See the *Sunne* cannot refraine, but doth riſe and giue againe, that which you of *Hymen* borrow, and with ſmiling bidſt good morrow, good morrow to the *Sunne*, and to our Brides good-night to your ſweet Beauties, ſweet Beauties touch your ſide.

MEDIVS. 4 *VOC*

LEaue of *Hymen* and let vs Borrow to bid the *Sunne* good morrow to :||: morrow good morrow :||: good morrow.

TENOR. 4. VOC



Eaue off *Hymen* and let vs borrow, to bid the *Sunne* good

morrow : good morrow : good morrow.

BASIS. 4. VOC.

Eaue off *Hymen* and let vs borrow, to bid the *Sunne* good

Morrow, good Morrow, good Morrow, good Morrow.

Hodge Trillindle to his Zweet hort Malkyn.

Furſt bart. DENOR. 4 voc.

Furſt bart. DENOR. 4 voc.

Hodge Trillindle to his Sweet hart Malkyn.

Vurst part. TREBLE. 4. VOC.

Zogur dhart vallowes.

Vurst part. MEDVZ. 4. VOC.

Came Malkyn, &c.

Zogur dhart vallowes.

Vurst part. BAZIS. 4. VOC.

Came Malkyn, &c.

DREAM. THOMAS RAVENSCROFT Bach. of *Musicke*. 4. VOC.

Secundus.

O tell yo tell ma zo : but *Roger* I cha vound your words

but wynde : thon not for vorty bound, 'wooll I beeleaue yo vurther thon

Ich zee your words and deeds ioyke, *Beans* and *Badoan* gree : But if yo

loaue me long a little little vit, Thon wedlocke Ich, a little vit wool gommit,

A little little tyny wedlocke woot gommit y vayth wooll I, thot ich

wooll :||: thot Ich wooll I vayth lo.

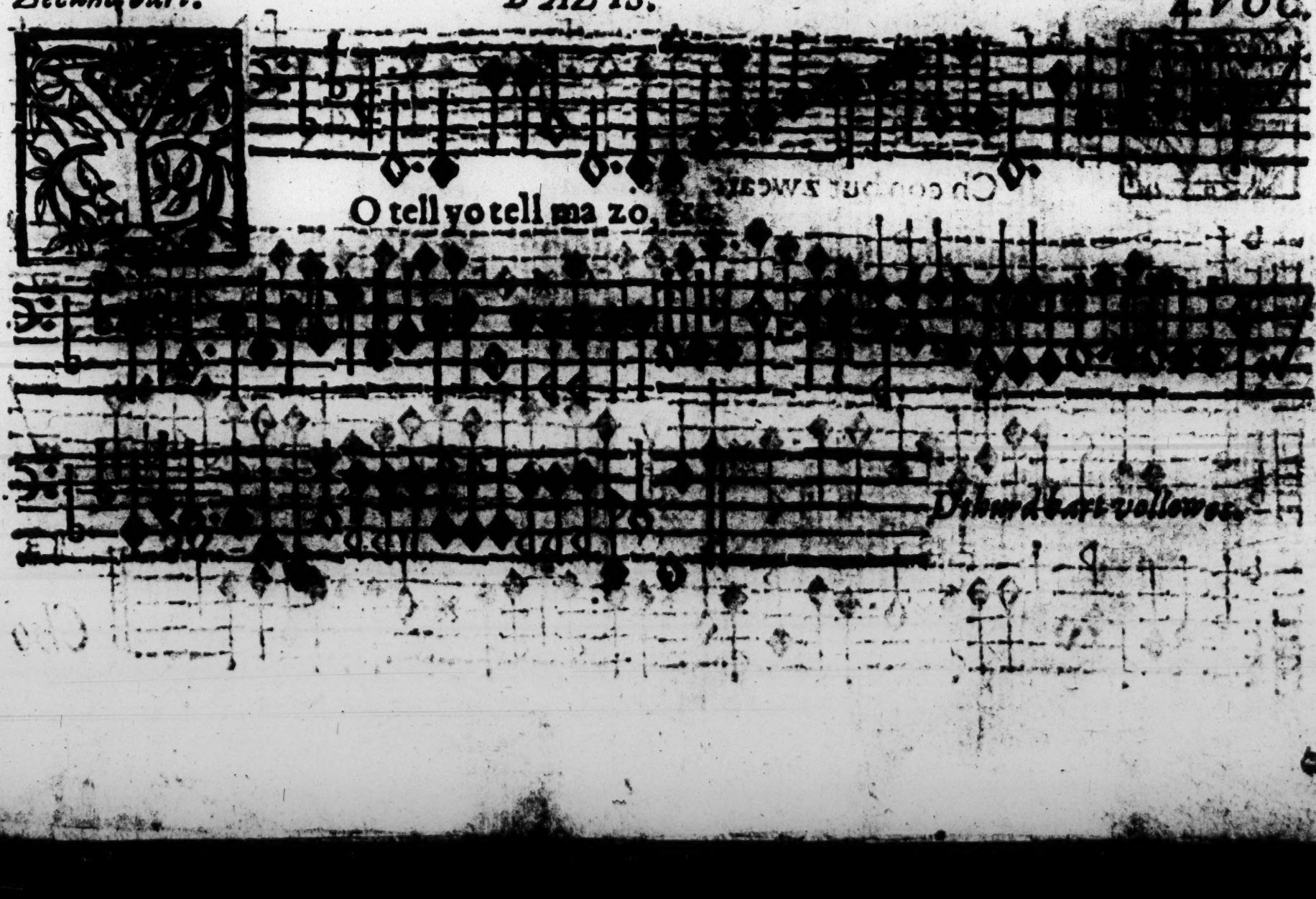
Secundus Pars.

O tell O tell ma zo, &c.

MEDIVS. 4. VOC

Zecund bart. DENOR. 4. VOC

Zecund bart. BAZIS. 4. VOC.



TREBLE. 4 Vo.

Ch con but zweare, &c. Thon *Roger* zweare

yo wooll be virmer thon yo weare : : zo *Roger* zweare an oape hold *Hodge*

O hold, oie to myd yo gape, O hold, O hold, thowlt byte I zweare my wozen.

wooll bee thoyne and God a bee vore, Ich :||: be thoyne, & God a beevore.

MEDVZ. 4 Vo.

Ch con but zweare, &c.

Their Conclvzion.

DENOR. 4 voc.

The Goncluzion.

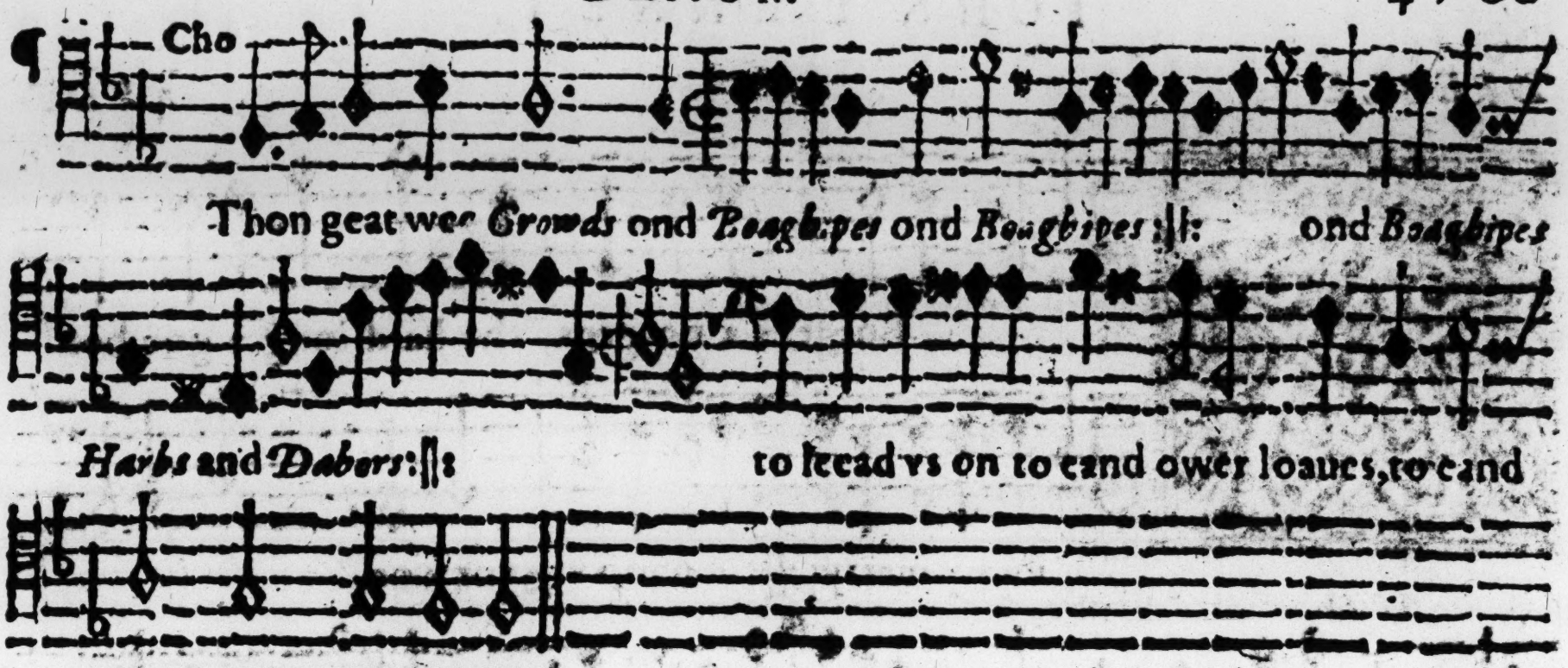
Dhurd bart.

DREBLE. 4. *VOC.*

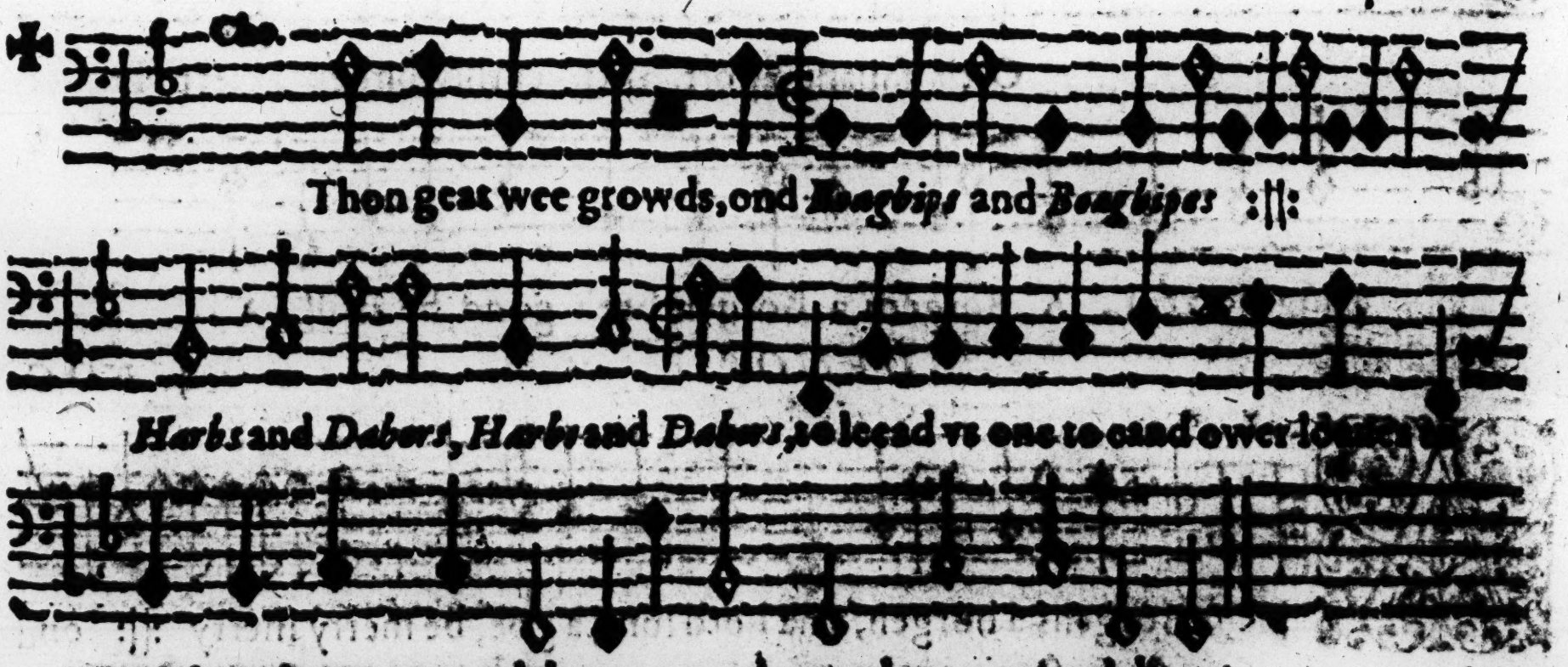
MEDVZ. 4. *VOC.*

The Conchuzion.

DENOR. 4 VOC.



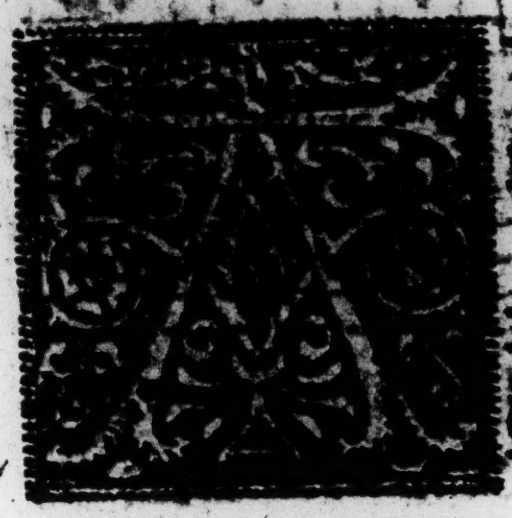
BAZIS. 4. VOC.



Their *Wedlocke*.

IOHN BENNET.

DREBLE. 4. VOC.



Borgens a borgens, che herd long a goe bee

merry merry ‖: ond a vig vor vroe.

O tis faltan sport, then let this Burden sweet ly ¶

zung be zill, A Borgens a Borgen bee't good be it ill, A

DENOR. 4. VOC.

Borgens a borgen, che herd long a goe, be merry merry ‖: ond

A

MEDVZ. 4 VOC.

Borgens a Borgen, cha hord long agoe be merry merry

ond a vig vor woe Zing gleare zing zweet and zure, ower Zong zhall

bee but zhort *Muzicke* foice, ond dannzing

MEDIVS. 4 VOC.

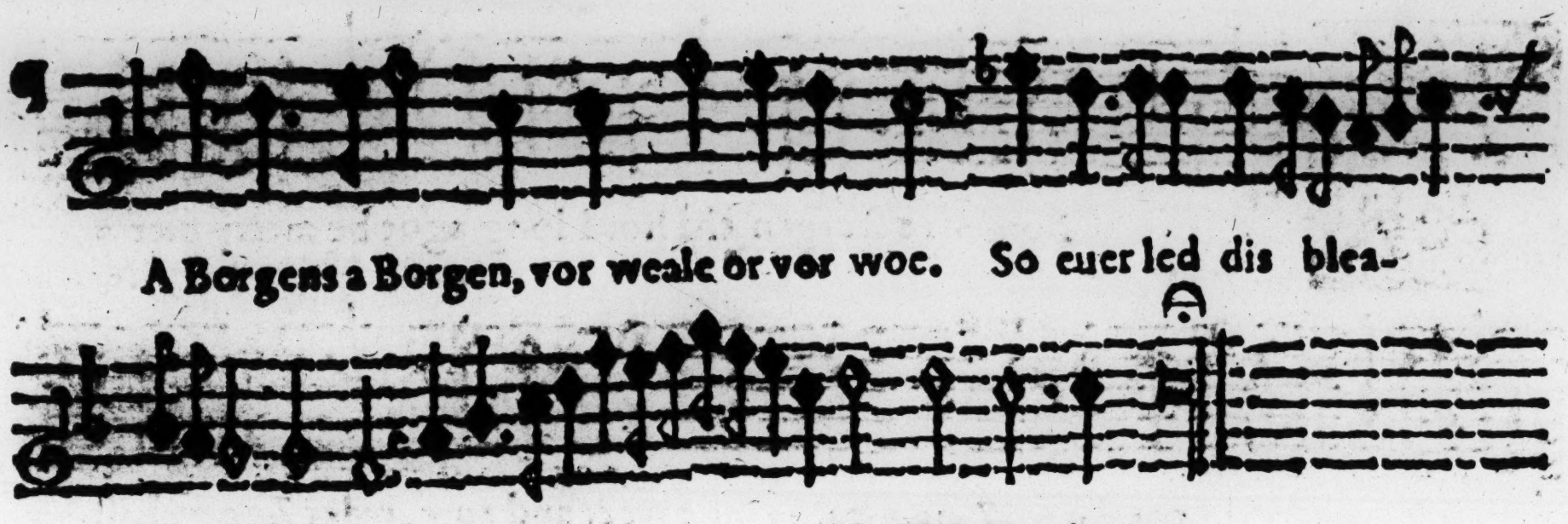
Borgens a Borgen, cha hord long agoe, bee merry merry :||:

verf

ond a vig vor woe

Their Wedlocke.

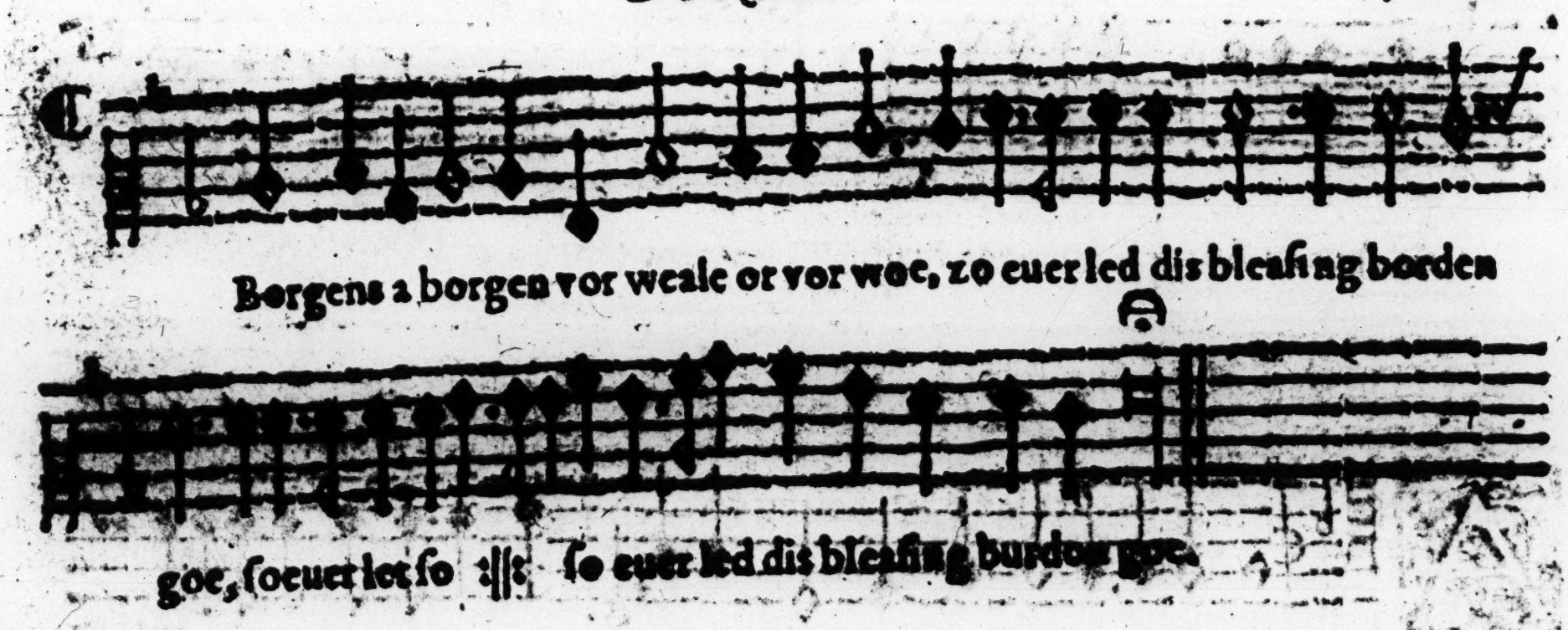
DREBLE. 4. VOC



A Borgens a Borgen, vor weale or vor woe. So euer led dis blea-

sing Borden goe, So :||: bleasing Burden goe.

DENOR. 4. VOC.



Borgens a borgen vor weale or vor woe, zo euer led dis bleasing borden

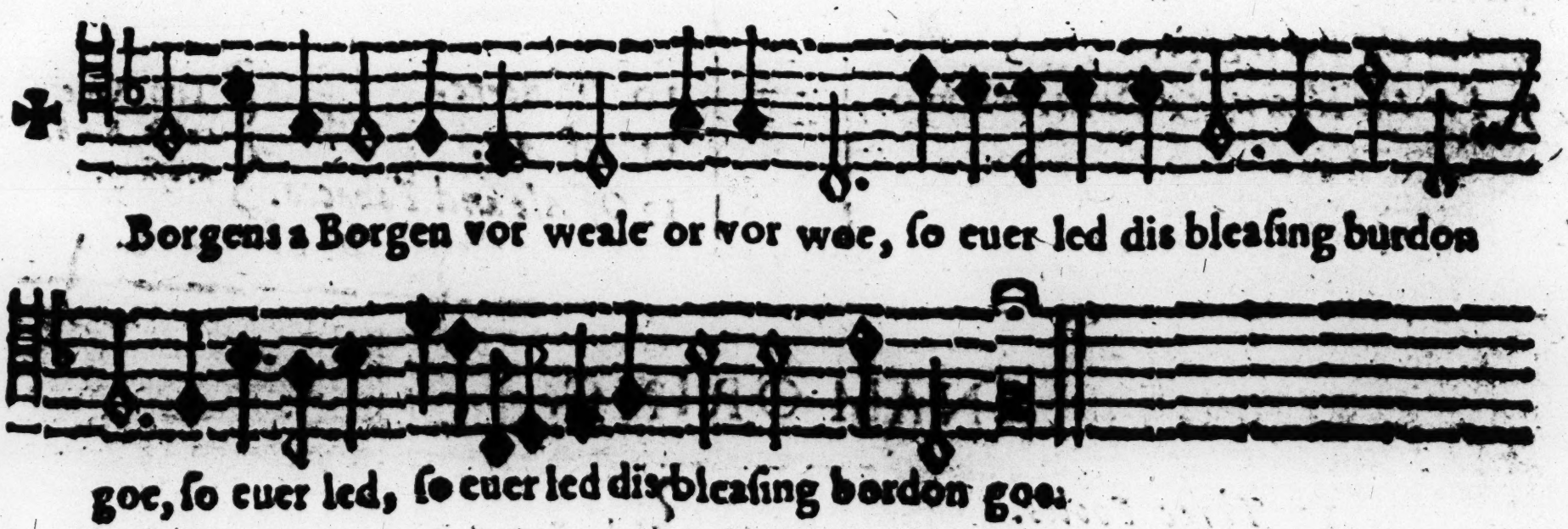
goe, soeuer let so :||: so euer led dis bleasing burden goe.

FINIS.

Their Wedlocke.

MEDVS. 4. VOC.

BAZIS 4 VOC



FINIS.

A TABLE OF ALL THE Harmonies Contained in this Booke.

HVNTING.

1 *A Hunts vp.* — John Bennet.
2 *A Hunting Song.* — Edward Peirs.

HAVVKING.

3 *A Hawks vp for a Hunts vp* } Th. Ra.
4 *For the Partridge.* } *B. Mu.*
5 *For the Hearne & Duck.* Io Bennet.

4 voc.

DAVNCING.

6 *Fayries Daunce.* } Thos Ravenscroft.
7 *Satyres Daunce.* } *Bach. of Musicke.*
8 *Vrchins Daunce.*
9 *Elues Daunce.* — Iohn Bennet.

DRINKING.

10 *Of Beere.* } Thos Ravenscroft Bach. of musicke.
11 *Of Ale.* }
12 *Of Ale and Tobacco.* }

ENAMORING.

13 *Three Fooles.* } Iohn Bennet.
14 *The Seruant of his Mistris.* }
15 *The Mistris of her Seruant.* — Edward Peirs.
16 *Their Mariage solemnized.* ——— } Thomas Ravenscroft Bach. of Musicke.
17 *Hodge Trillindle sobs his sweet hart Molkyns.* }
18 *Molkyns answer to Hodge Trillindle.* }
19 *Their Conclusion.* ——— }
20 *Their Wedlocke.* ——— }

FINIS.

Pammelia.

MVSICKS Miscellanie.

Or,

MIXED VARIETIE OF Pleasant Roundelayes, and delightfull Catches, of 3.4. 5.6.7.8.9.10. Parts in one.

None so ordinarie as musicall, none so musicall, as apt to all, Very pleasing and acceptable.

LONDON
Printed by *William Barley*, for R.B. and H.W. and are to be sold at the Spread Eagle at the great *North dore of Paules*.
1609.
Cum Priuilegio.

a 7 voc: John Hilton

Now that the springe haith fild our veines with light & active fire, & made

greene liv'rys for the plaines & ev'ry grove a quire, singe wee a songe

of merry merry glee & Baccus fill the boule, & heere's to thee & then to me

& ev'ry thirsty soule, strage sheepe y^t haith them cry wee still and see that no

man skape, to drinke of this sherry y^t makes vs so merry & plump as the lusty grape.

Prayse the lord ô my soule while I live while I live will I prayse the lord

yea as longe as I have any beinge, yea as longe as I have any beinge

I will singe prayses, I will singe prayses vnto my God, I will :||:

Late as I waked out of sleepe I harde a prety thinge, some men for suddaine

TO THE VVELL DIS-
POSED TO READE, AND
to the merry disposed to Sing.

AMongst other liberall Arts, Musicke for her part, hath alwayes beene as liberall, in bestowing her melodious gifts, as any one whatsoeuer, and that in such rare manner, for diuersitie: and ample measure, for multiplicity, as more cannot be expected, except it were more then it is respected: yet in this kind onely, it may seeme somewhat niggardly and vnkind, in neuer (as yet) publikely communicating, but alwayes priuately retaining, and as it were, enuying to all, this more familiar mirth and iocund melodie. But it may bee Musicke hath hitherto beene defectiue in this vaine, because this vaine indeed, hath hitherto been defectiue in Musicke; and therefore, that fault being now mended, this kind of Musicke also is now commended to all mens kind acceptation. This did I willingly vndertake, and haue easily effected, that all might equally partake of that which is so generally affected. Catches so generally affected (I take it) quia non superant captum, because they are so consonant to all ordinarie musicall ca-

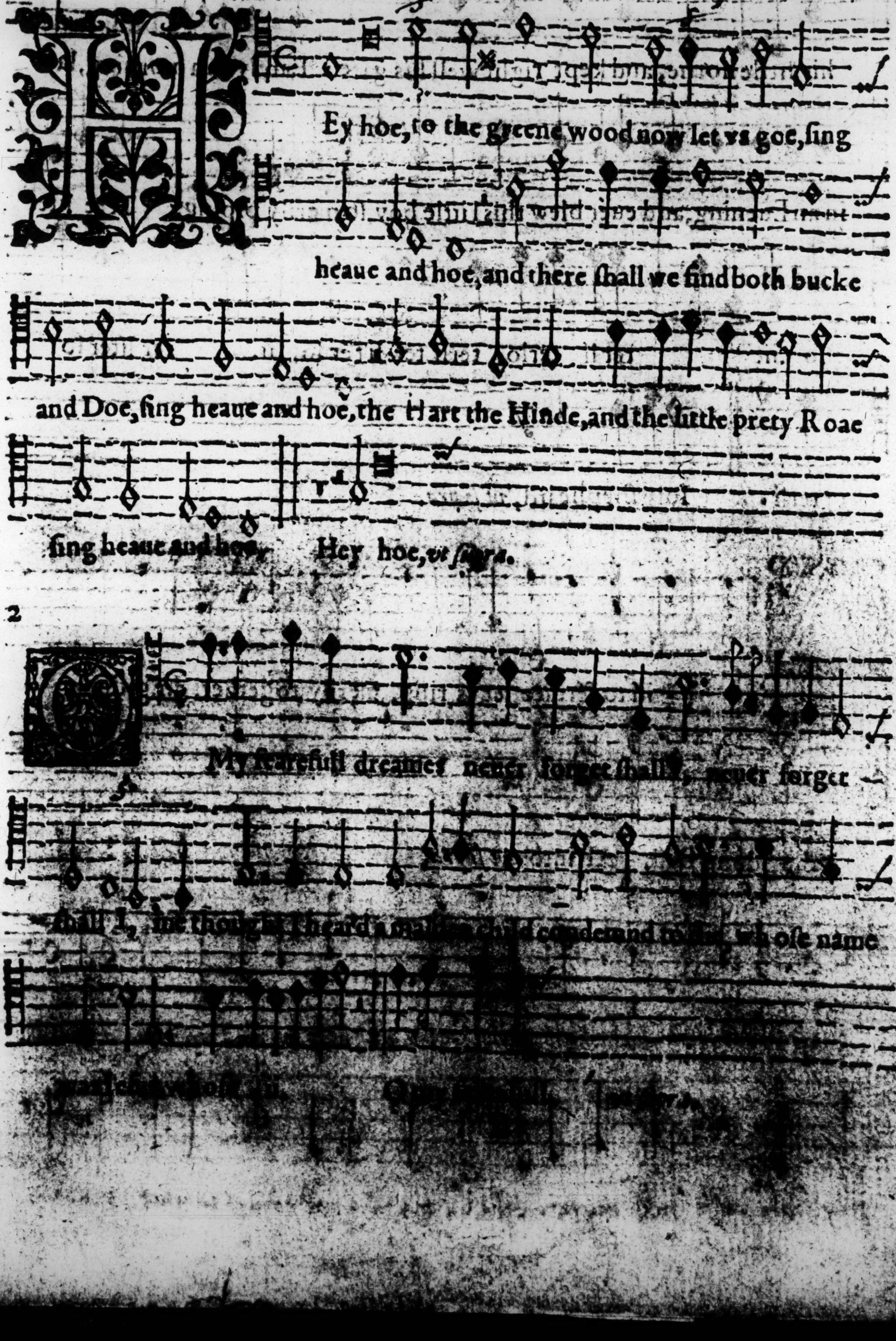
pacity,

*pacity, being such indeed, as all such whose loue of Musicke exceedes their skill, cannot but commend, such also, as all such, whose skill in Musicke, exceedes their loue of such sleight and light fancies, cannot eit*ᵉʳ *contemne or condemne. Good Art in all, for the more musicall, good mirth and melodie for the more Iouiall, sweet harmonie, mixed with much varietie, and both with gre at facilitie. Harmony to please, varietie to delight, facilitie to inuite thee. Some toyes yet musicall, without absurdity, Some very musicall, yet pleasing without difficulty, light, but not without muscikes delight, Musickes pleasantnes, but not without easines, what seemes old, is at least renewed, Art hauing reformed what pleasing tunes iniurious time and ignorance had deformed.*

The onely intent is to giue generall content, composed by Art to make thee disposed to mirth. Accept therefore kindly, what is done willingly, and published onely, to please good Company

Rounds or Catches of three Voices.

1. Cannons in the vnison.



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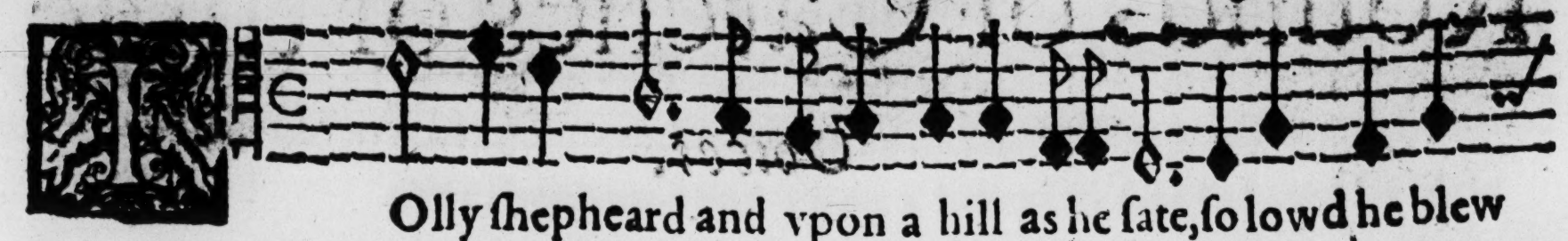
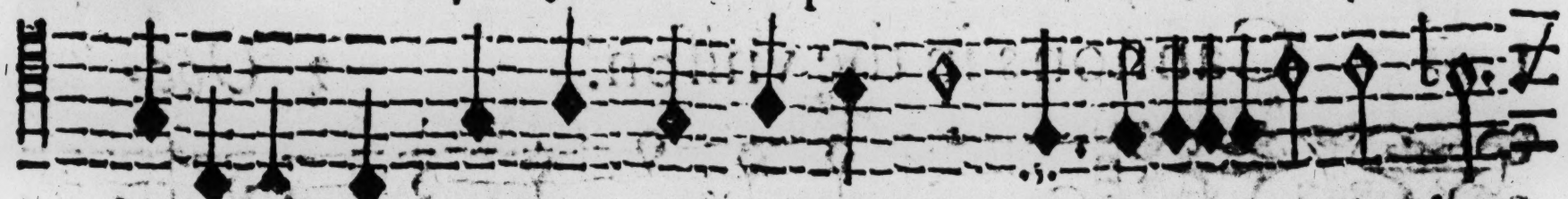


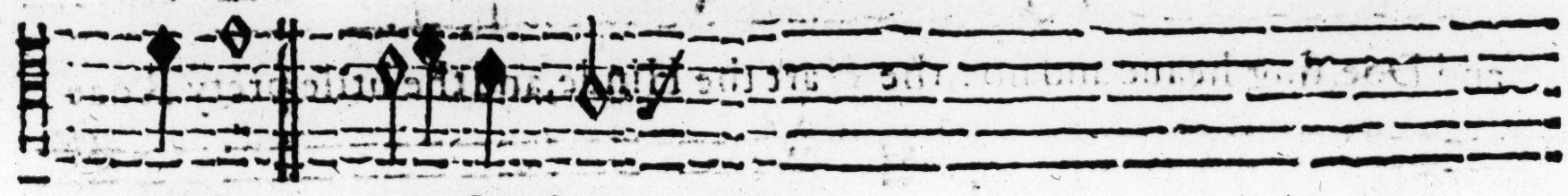
Olly shepheard and vpon a hill as he sate, so lowd he blew



his little horne, and kept right well his gate: Earely in a morning, late

in an Euening, and euer blew this little boy, so merily piping. Tere liter

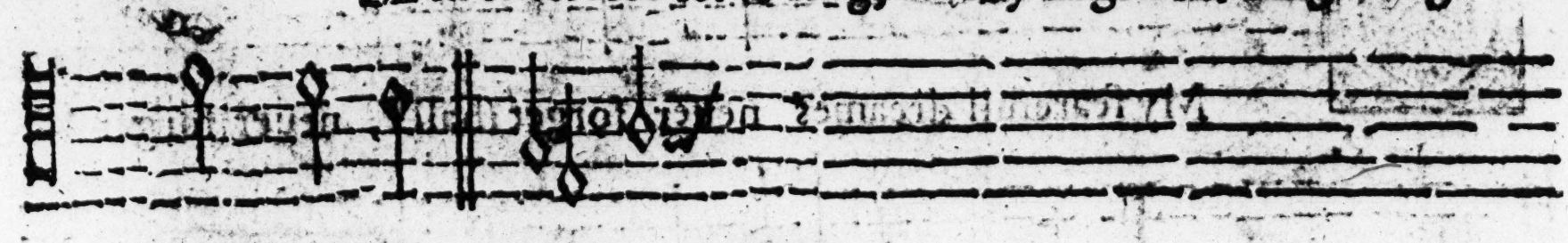
lo .ii. terli terlo, terli ter li ter lo .ii. rer liter lo



terli. Ioly shepheard, *vt supra.*

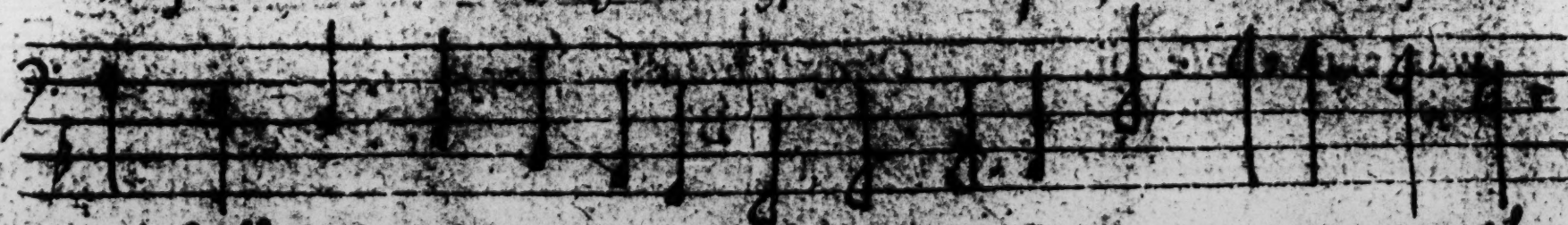
4

LL in to seruice let vs ring, merily together, ding dong



ding dong Bell. All into *vt supra.*

Haste the O lord make haste with speede and help me, in this time of neede



my soule doth sinke my forces faile mine heared vrnes cannot preuaile

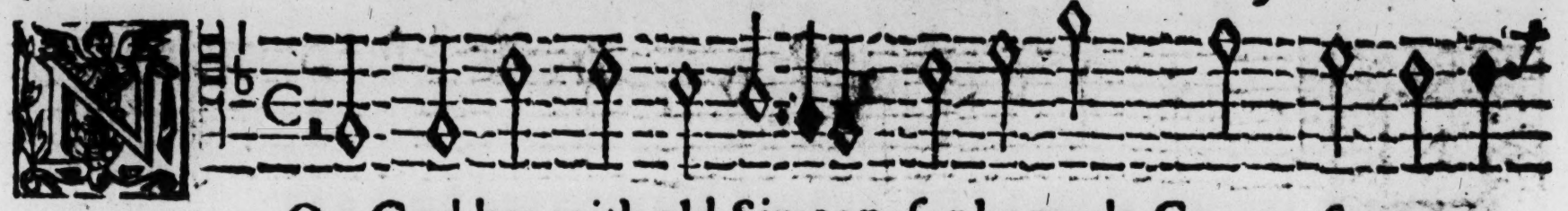
NEw Oysters, new Oysters, new Oysters new, haue you any wood to cleaue .ii. haue you any wood to cleaue, what kitchin stuffe haue you maides .ii.

what kitching stuffe haue you maides? New Oysters, *vt supra.*

6

OKen leaues in the merry wood so wilde, when will you grow greena, fayrest maid and thou be with child, lullaby maist thou singa, lulla lullaby lulla lulla lullaby. lullaby maist thou singa

OKen leaues *vt supra.*



Ow God bee with old Simeon, for he made Cannes for many

a one, and a good old man was he, And Iinkin was his Iorneyman, and

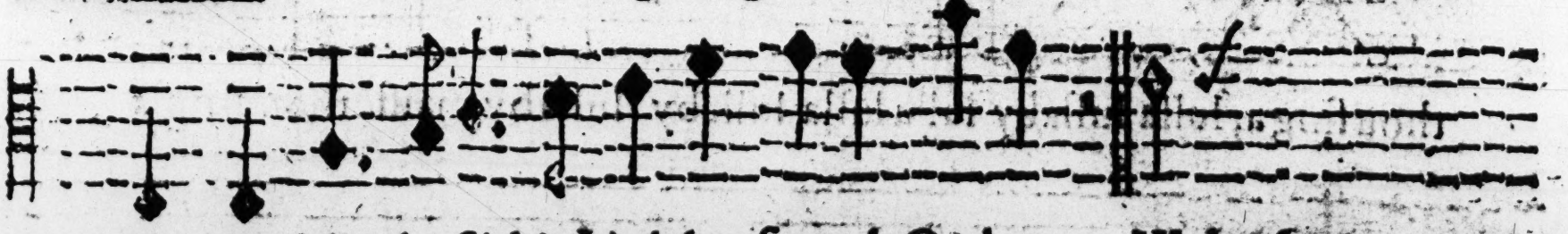
hee could tipple of euery can, and thus he said to me, to whome drinke

yon sir knaue, to you, then hey ho Iolly Iinkin, I spie a knaue in drin-

king, come trole the bole to me. Now God *vt supra.*

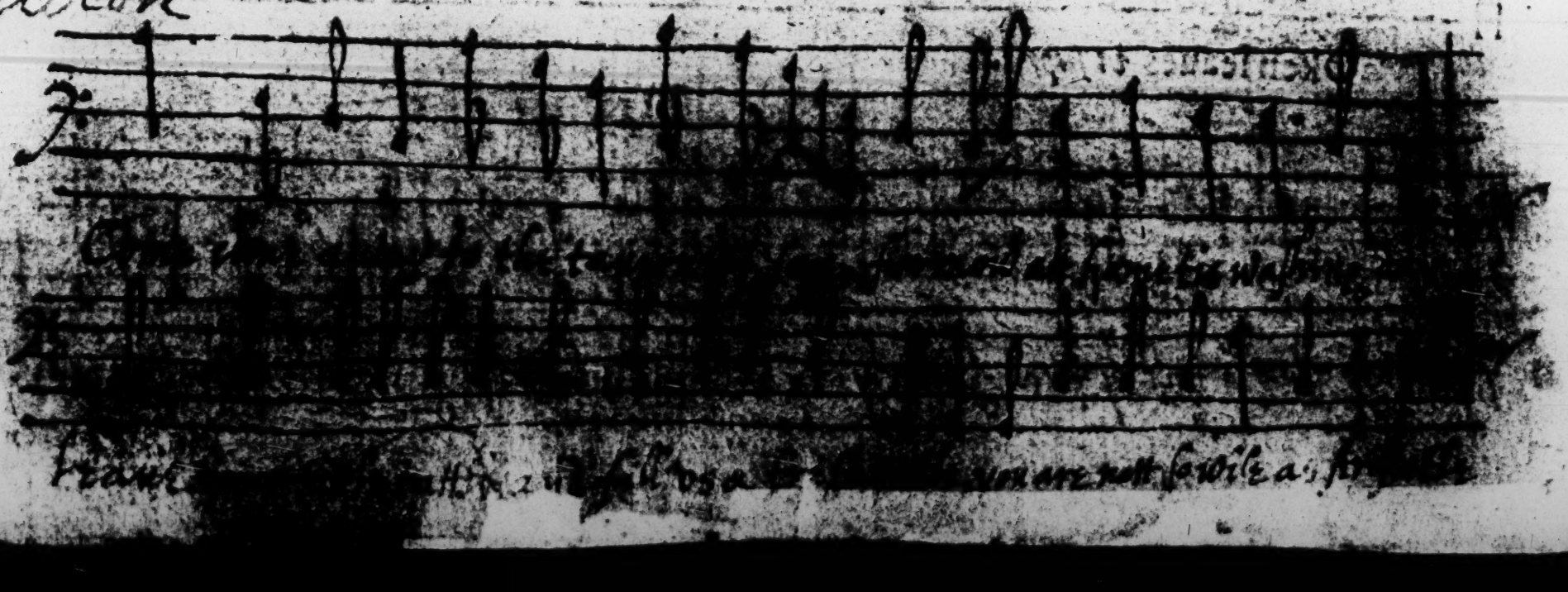
8

Ell fare the Nightingale, faire fall the Thrush cocke too,



but foule faire the filthie bird that singeth Cuckow. Wel *vt supra.*

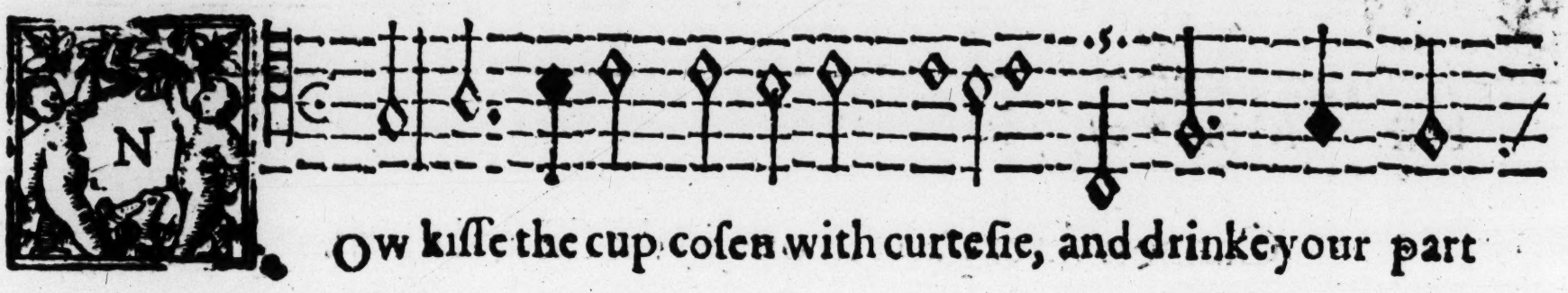
John Shilton



Ollow me quickly, Iacke is a pretty boy, round about, ſtanding

ſtout, ſinging ale in a bole, ſala ſol, la my dirry come dandy. Follow *vt ſupra*

10



Ow kiſſe the cup coſen with curteſie, and drinke your part

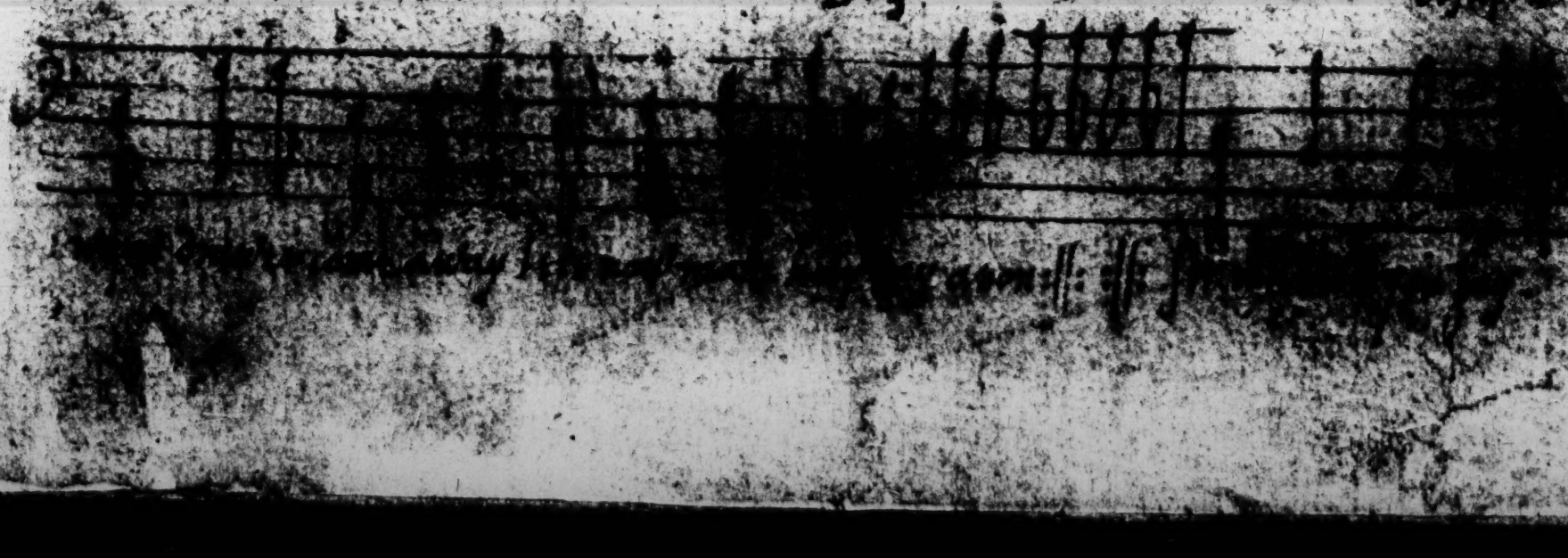
with a heart willingly, then ſo ſhall we all agree merily. Now *vt ſupra.*

11

Ew oyſters, ii, new walefleet oyſters, at a groat a pecke

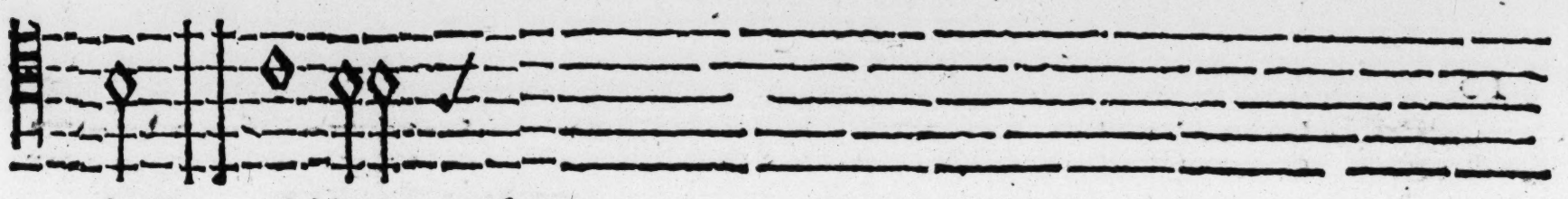
ii. each oyſter worth two pence, fetch vs bread and wine that we

may eate, let vs looſe no time with ſuch good meat, a banquet for a prince. Now *vt ſupra*



ALL in to ſeruice, the belles toles, Al into ſeruice

now ring they all in to ſeruice, Ding dong dong bell, ding dong



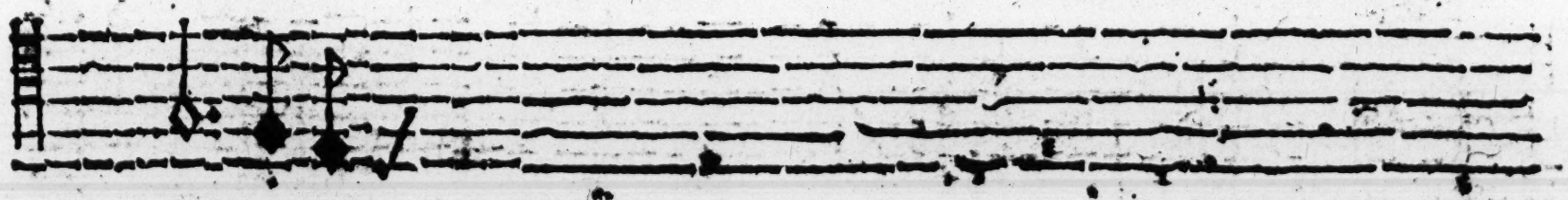
bell. Al in to *vt ſupra.*

Cannon three parts in one, in the fift and ninth.

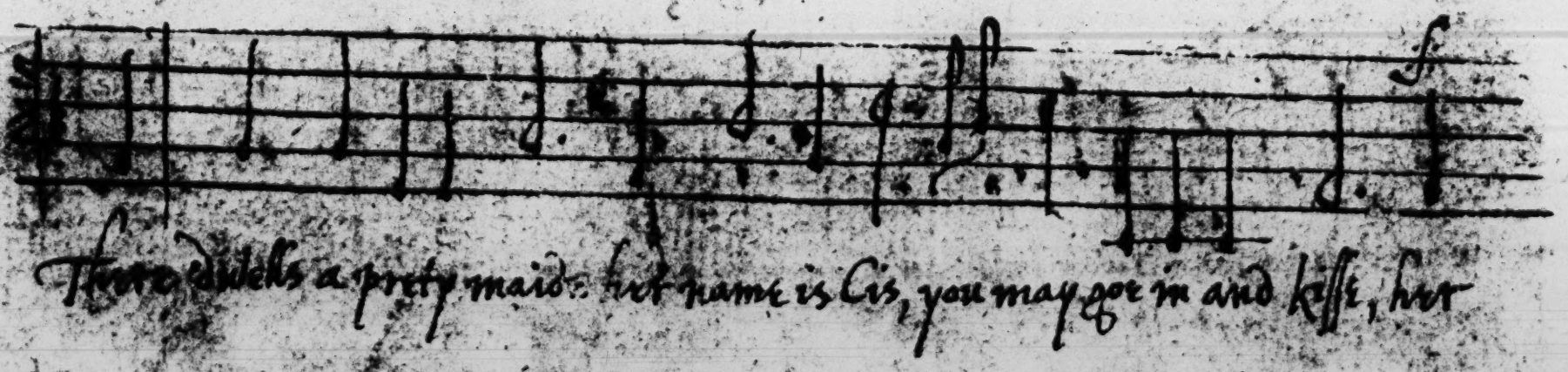
HEy downe a downe, behold and ſee, what ſong is this

or how may this bee, three parts in one: Sing all after mee with hey

downe downe a downe downe a trole the berry drinke and be mery.

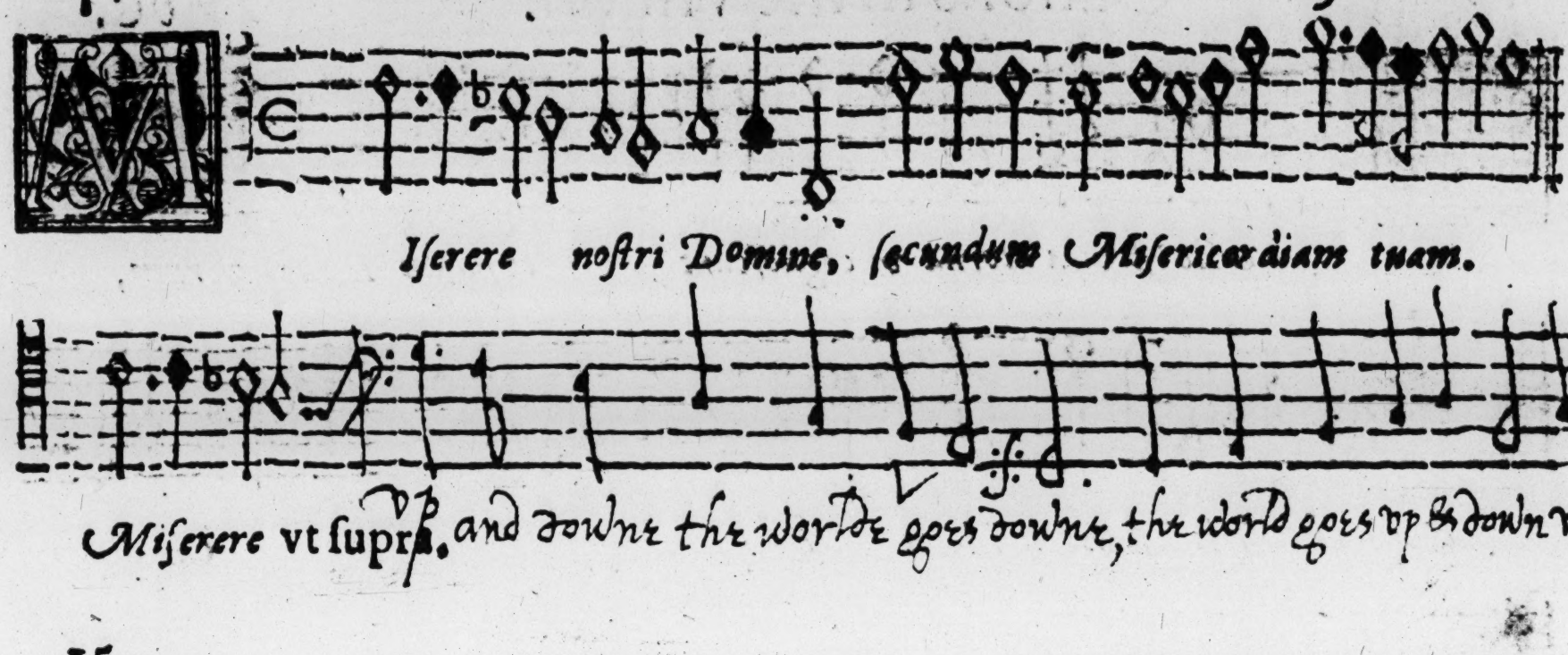


Hey downe. *vt ſupra.*



There dwells a prety maid: her name is Cis, you may goe in and kiſſe, her

14. Canons in the vnison. 3 Voc.



Iserere nostri Domine, secundum Misericordiam tuam.

Miserere vt supra. and downe the worde goes downe, the world goes vp & down vp & down y^e wo: goes

15

*Iet*as omnium virtutem parens & fundamentum pare*n*s

& fundamentum. *Pietas.* vt supra.

16

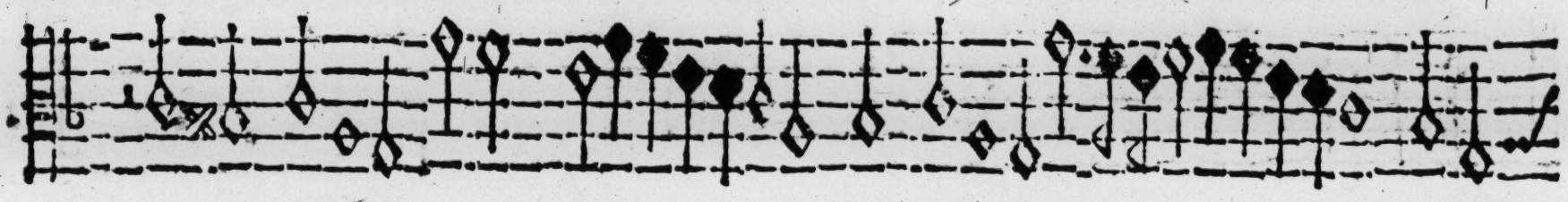
Ntende voci Oratio-- nis mea rex meus & De- us

meus quoniam ,ii. ad te orabo. *Intende* vt supra.

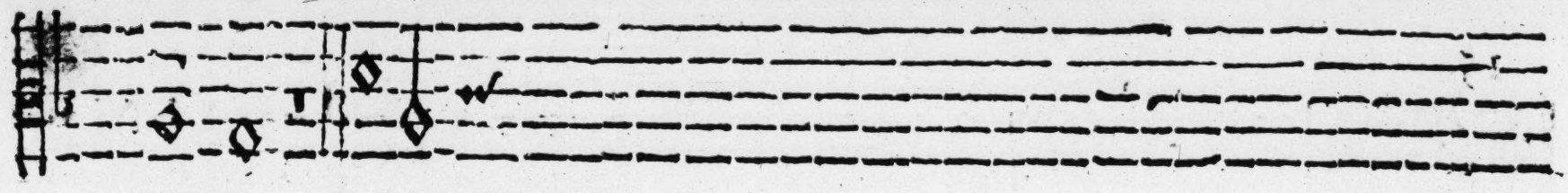
whole estate, ||: :|| :|| :|| . is seauen tome penie a yeare, yett.

you may kisse her ||: :|| :|| . if you ope but your eare.

Hæc eſt vita æterna vt cognoſcant te ſolum Deum verum,



& quem miſiſti Ieſum Chriſtum & quem miſiſti Ieſum Chriſtum

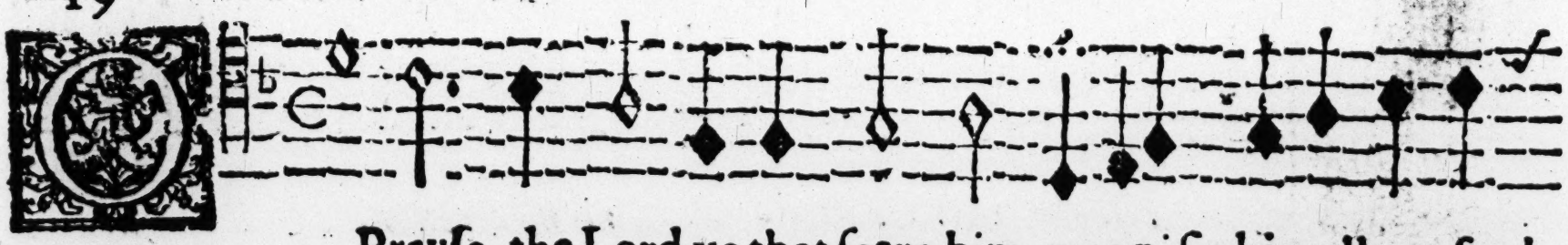


Amen. Hæc eſt vt ſupra.

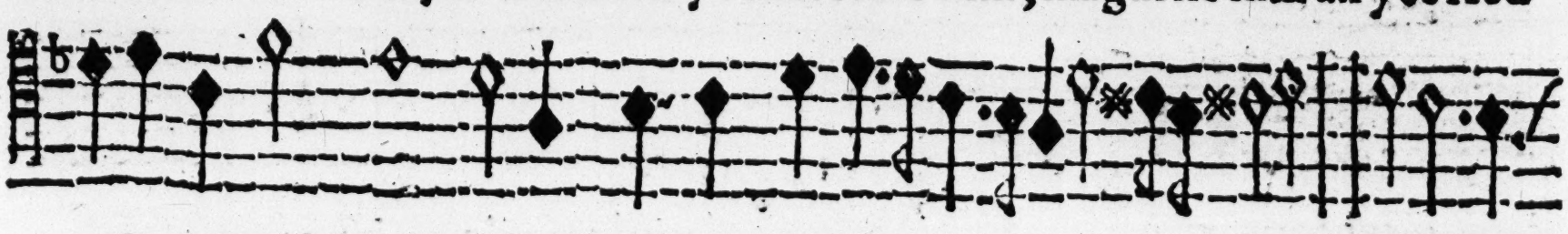
18

Miſerere noſtri Domine viuentium & mortuo. rum. Miſerere vt ſupra.

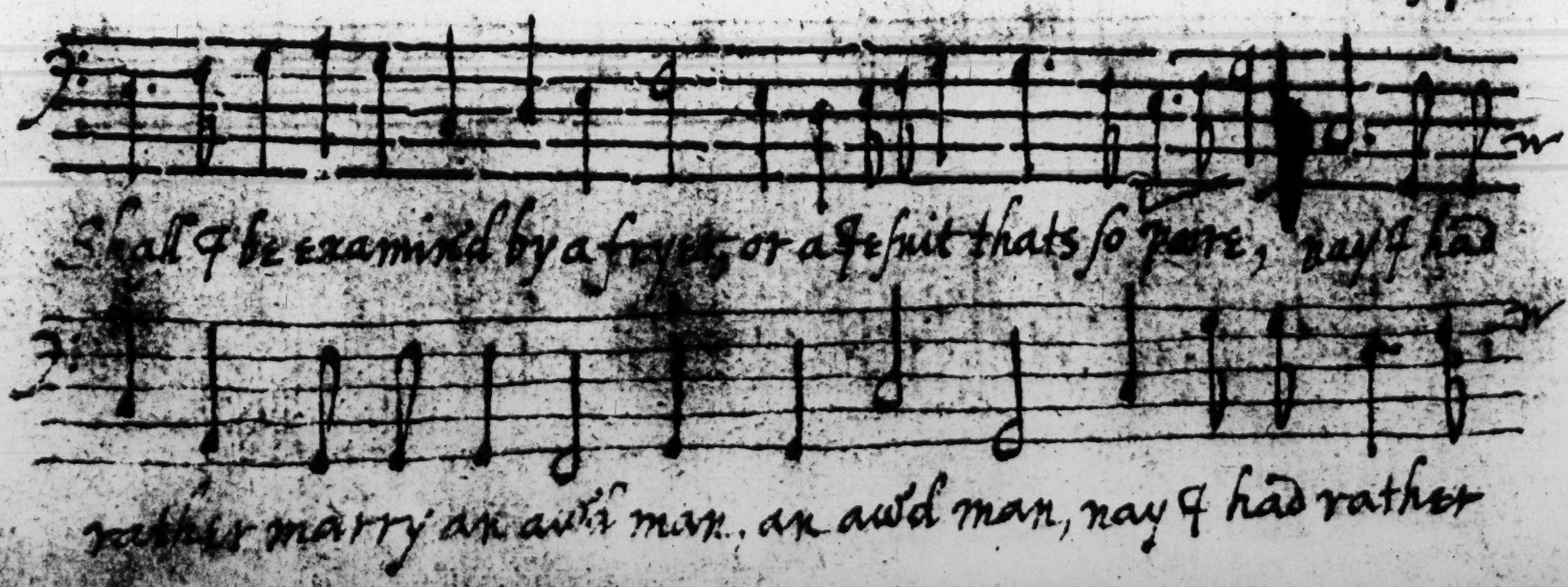
19



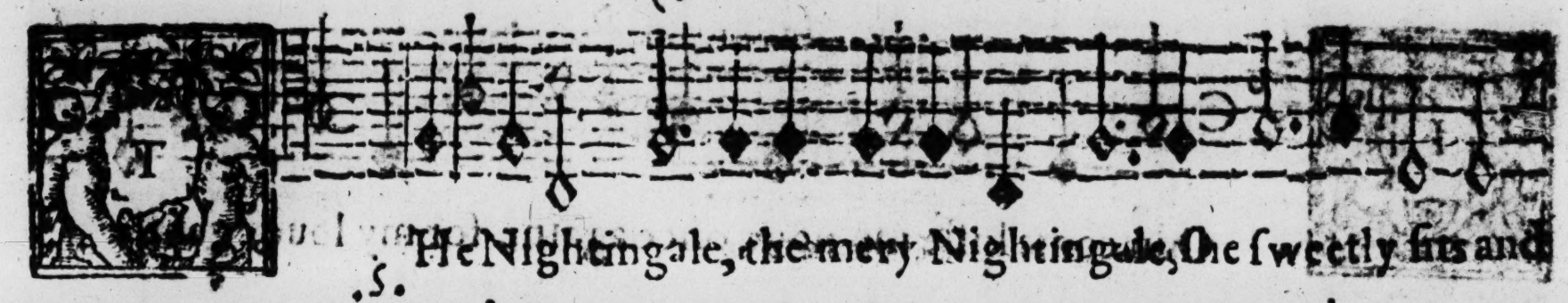
Prayſe the Lord ye that feare him, magnifie him all yee ſeed



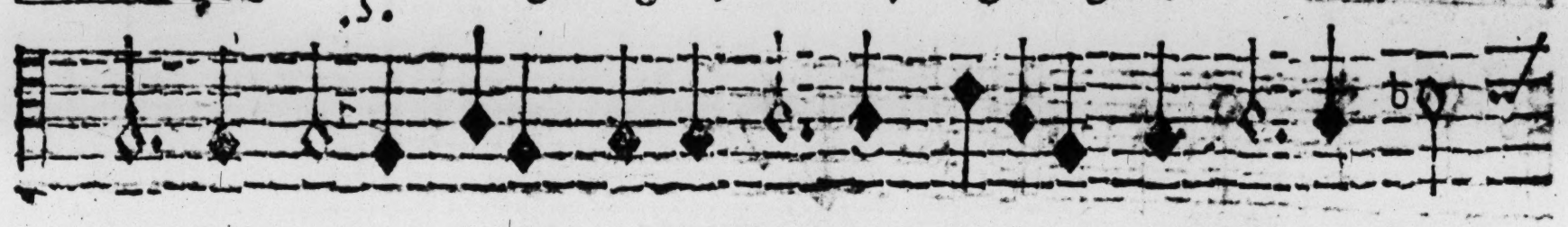
of Iacob, and prayſe him all yee ſeed of Iſra- ell. O prayſe vt ſupra.



ſhall I be examined by a fryer, or a Jeſuit thats ſo pure, nay I had rather marry an auld man, an awd man, nay I had rather



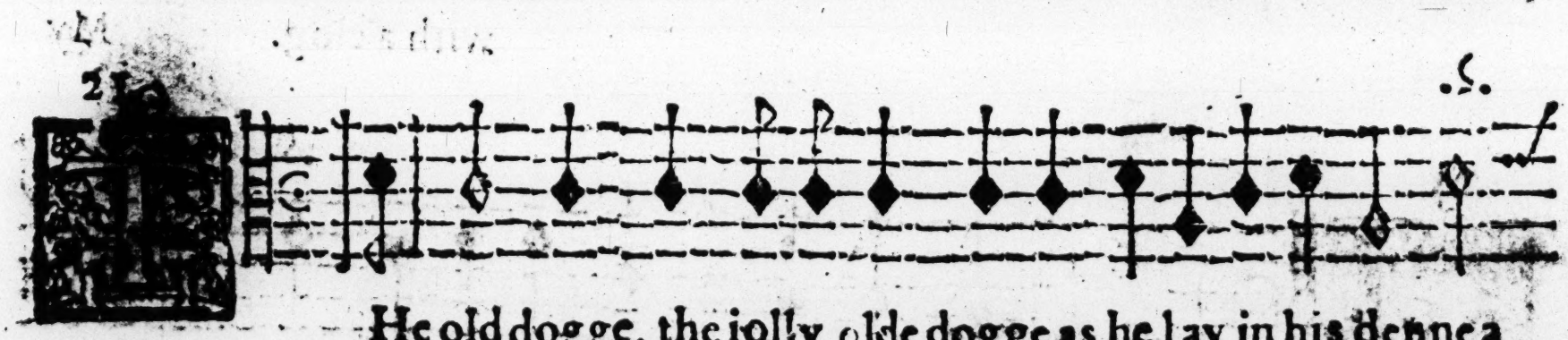
THe Nightingale, the merry Nightingale, She sweetly sits and



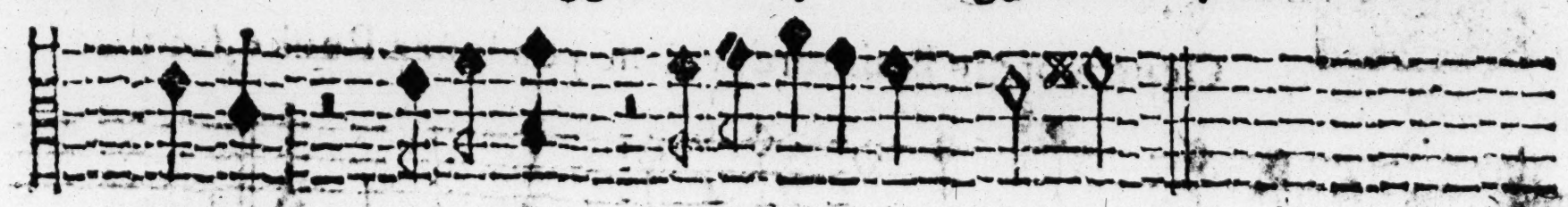
sings, and sings: The prety nimble Doe doth trip it to and fro, the stond

horse kickes and flinges and flings, the Cuckow he doth flie from tree to

tree: And merily through the woods cuckow, cuckow rings. The *vt supra.*



He old dogge, the iolly olde dogge as he lay in his denne a

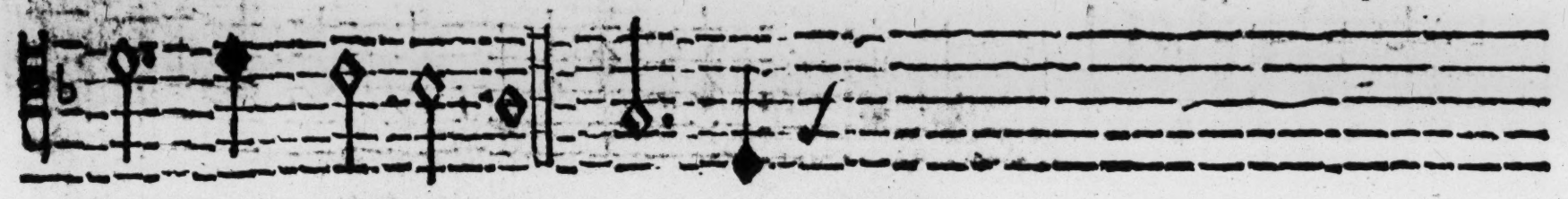


Huffa, trolilo as he lay in his denne a.

the third, trolilo, as he lay in his denne. The *vt supra.*

marry an old mare, an old mare, an old mare, thereon a stone

Oan come kisse me now, once againe for my loue, gentle

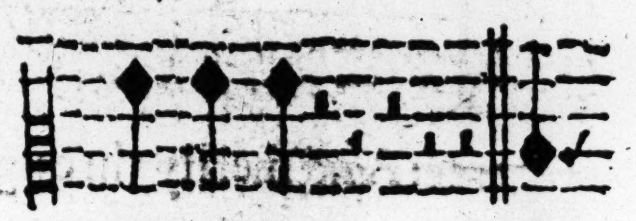


Ioue come kisse me now. one come *t/supra.*

23

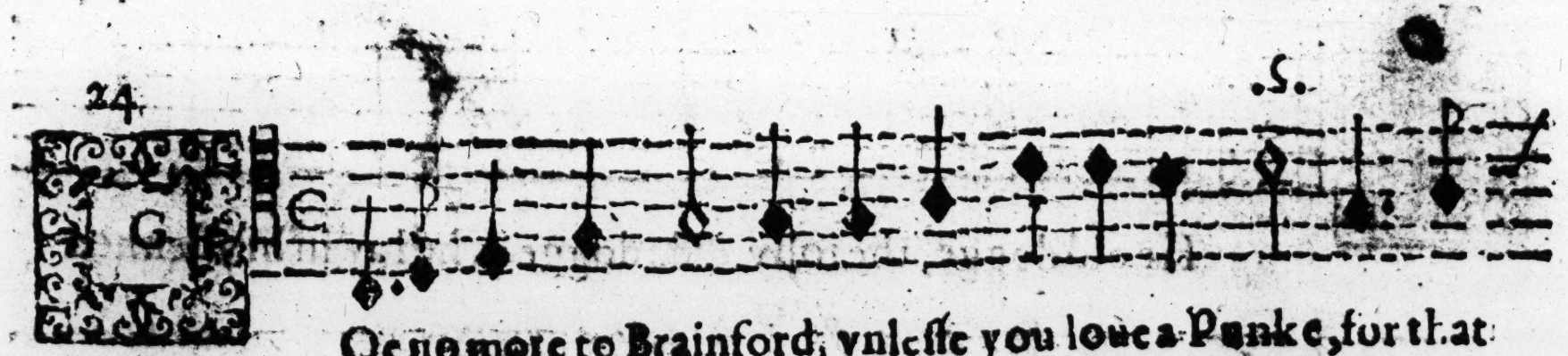
Y Dame has in her hutch at home, a little dog, hey dog hey.

third.



with a clog. My

24



Oe no more to Brainford, vnlesse you loue a Punke, for that

wicked sinne full towne hath made me dranke, come follow me. Go *vt supra*

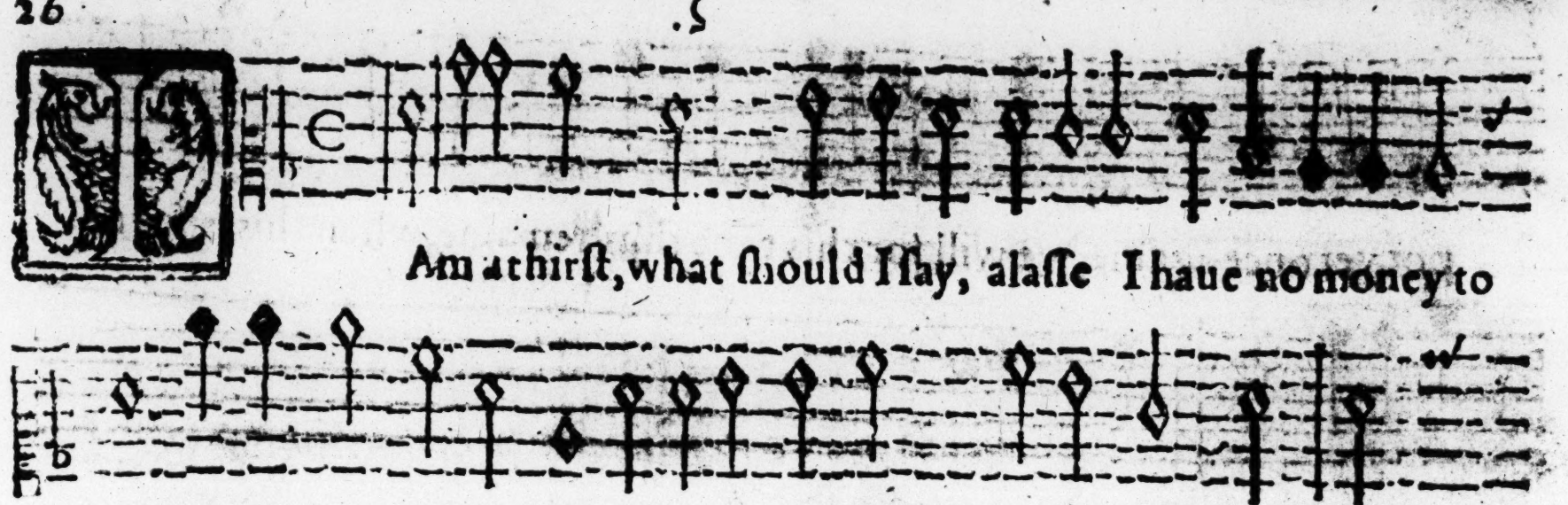
{Canon 4. 8. below

from the Dean

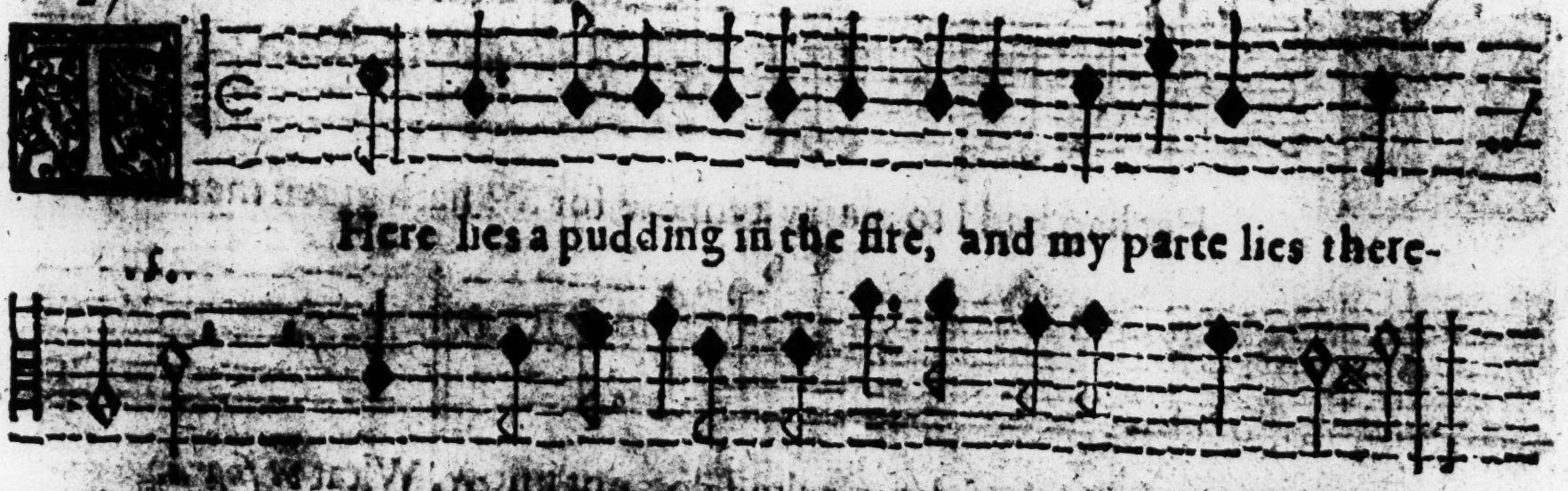
Canon 4:

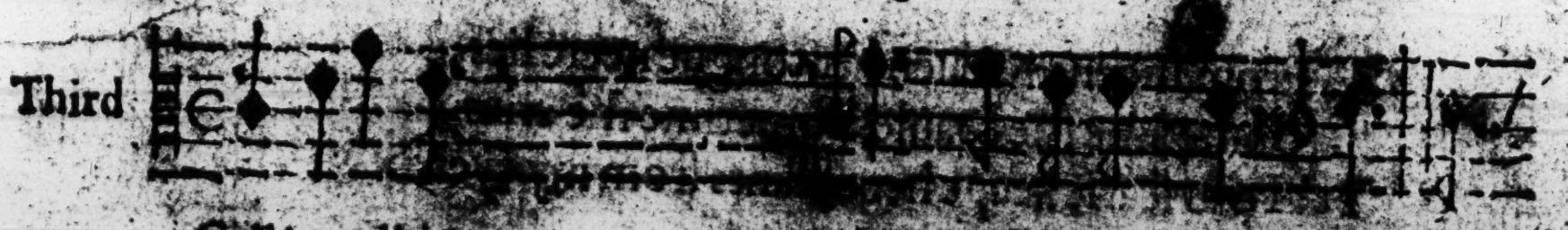
2.
5.
Dame lend me a loafe .ii. from Saturday to saturday
And longer if you longer may, Dame lend me a loafe. Dame vt supra

26


5.
Am a thirst, what should I say, alasse I haue no money to
pay, fill the pot Butler, fill, fill, for I will drinke with a good will. I vt supra

27


Here lies a pudding in the fire, and my parte lies there-
in a. whome should I call in, O thy good fellowes and mine a.

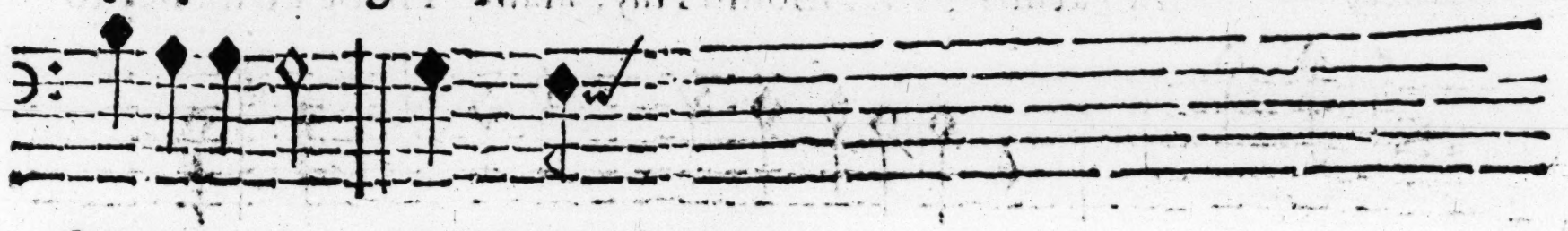

Third
Call in, call in. O thy good fellows and mine a. Ther vt supra.

Deo Da gloriam

By downe a downe downe a behold and see, good hostesse this is the

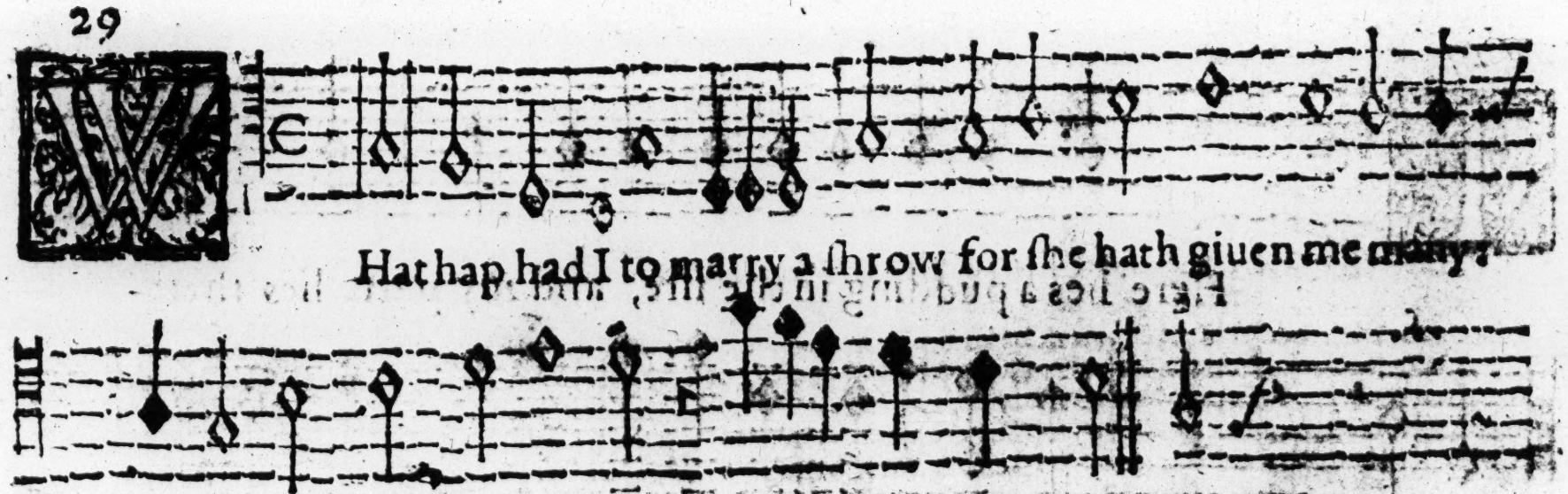
fill the pot for mee, and yet it is the first of three, Take and fill this best ale beleue me, if ye will drinke more, then call me,

pot yet once againe, we will for this time thus remaine, when this is spent

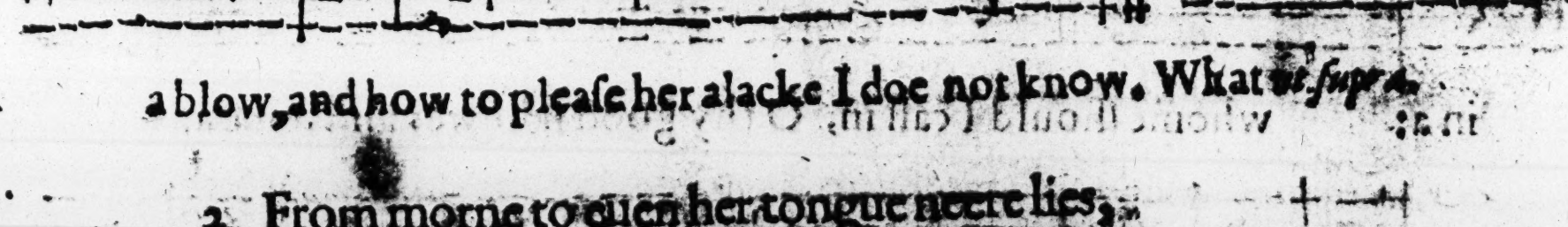


fill pot againe. Hey downe *vt supra.*

29



What hap had I to marry a shrow for she hath giuen me many?



a blow, and how to please her alacke I doe not know. What *vt supra.*

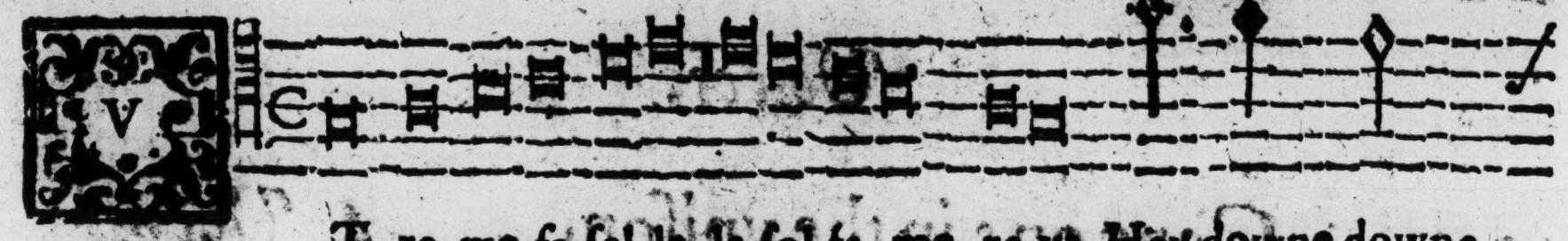
2. From morne to euen her tongue neere lies,
Sometime she brawles, sometime she cries,
Yet I can scarse keepe her tallants from my eyes.

3. If I goe abroad, and late come in,
Sir knaue (saith she) where haue you been,
And doe I well or ill, she claps me on the skin,

Rounds or Catches of foure

Voices.

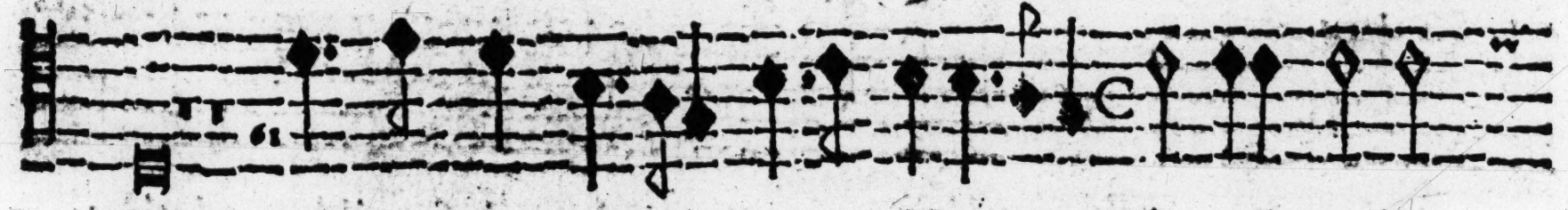
30 Cannons in the vnison. 4 Voc.



T, re, me, fa, ſol, la, la, ſol, fa, me, re, vt. Hey downe downe

.ii. hey down .ii. down, a. My heart of gold as true as ſteele

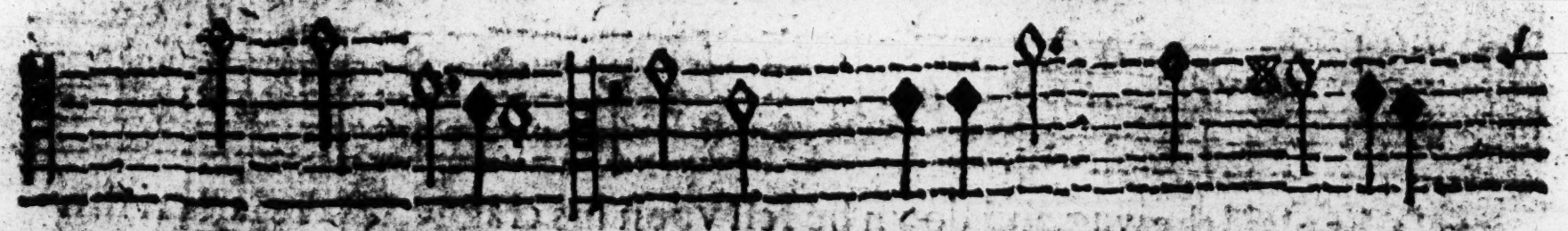
as I me leant vnto the bowres, but if my Lady loue me well, Lord ſo Robin



lowres, heaue and hoe Rumbelo, hey trolo troly lo, hey troly trolly

hey .ii. .ii. My Ladies gone to Canterbury,

S. Thomas be her boote. Shee met with Kate of Malmſbury, why



weepſt thou maple roote: O ſleepſt thou or wakſt thou Ieffery,

Cooke, the roſt it burnes, turne round about about, .ii.

Canons in the vnison. 4 Voc.

.ii. O Frier how fares thy bandelow bandelow Frier,

how fares thy Sandelow, Sandelow. Vt *vt supra*

Canon in vnisono.

32 .5.

Iserere mei Deus secun- *dum magnum*

misericordi- *am tuam,* *Miser. ii.*

Mise- vt supra,

33 .5.

Ondi tor *Kirie omnium qui viuunt,* *Kirie Leyson. Can.* vt supra

3: farwell my landlorde & landlady too, farwell the lobcocke & lustely crue,

pipe it vp roundly & so adew, fadle ladle lond'e lo.

.S.

IN te Domine ſperaui non confunder in æternum

In te Domine ſperàui, non confunder in æternum. In te vt ſupra.

35

.S.

EXaudi Domine gra- ti- o-

nem meam. Exaudi vt ſupra.

36

.S.

RA & labara .ii.

ora vt ſupra ffly ſinn & follow grace, haue the feare of god before

thy face, obay his lawes & loue him ſtill, euer do good & eſchew ill.

Cannons in the vniſon 4 Voc.

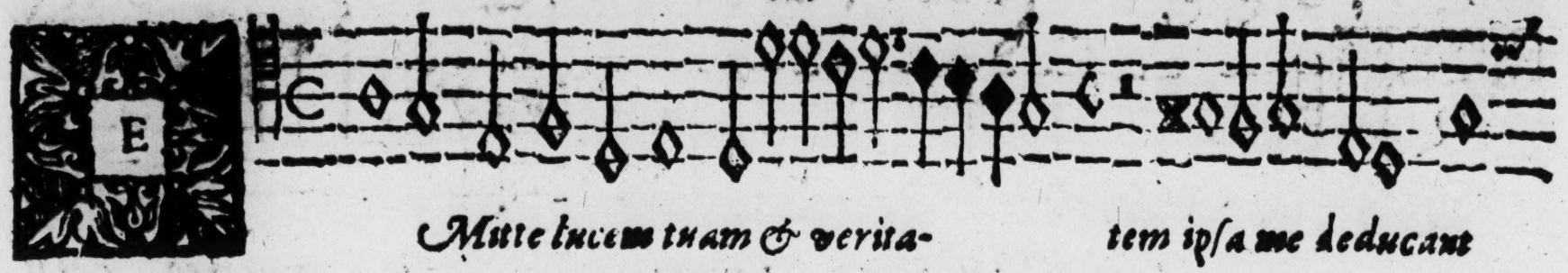
37.

38.

39.

3. Do:

.S.



Mitte lucem tuam & veritatem ipſa me deducant

& adducant in montem ſanctum tuum & in Tabernacula. Emitte vt ſupra.

41

.S.

Ides eſt animæ, vitæ ſicut anima eſt vita corporis. Fides vt ſupra.

Canon in Diapaſon, ſubdiateſeron, & Diapente.

42

.S. .S. .S.

Eſcendet Chriſtus de cœlo. Deſ. vt ſupra.

Canon, tres in Vniſonus, & alias in Diapaſon.

43

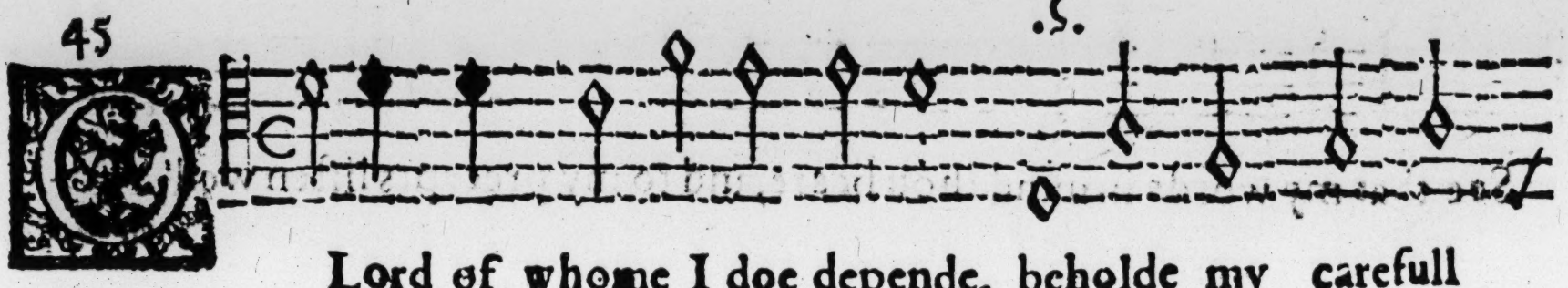
.S. .S. .S.

Scendit Chriſtus in cœlum. Aſcen. vt ſupra.

44

Diuina nos Do- ni, Adiu. vt supra,

45



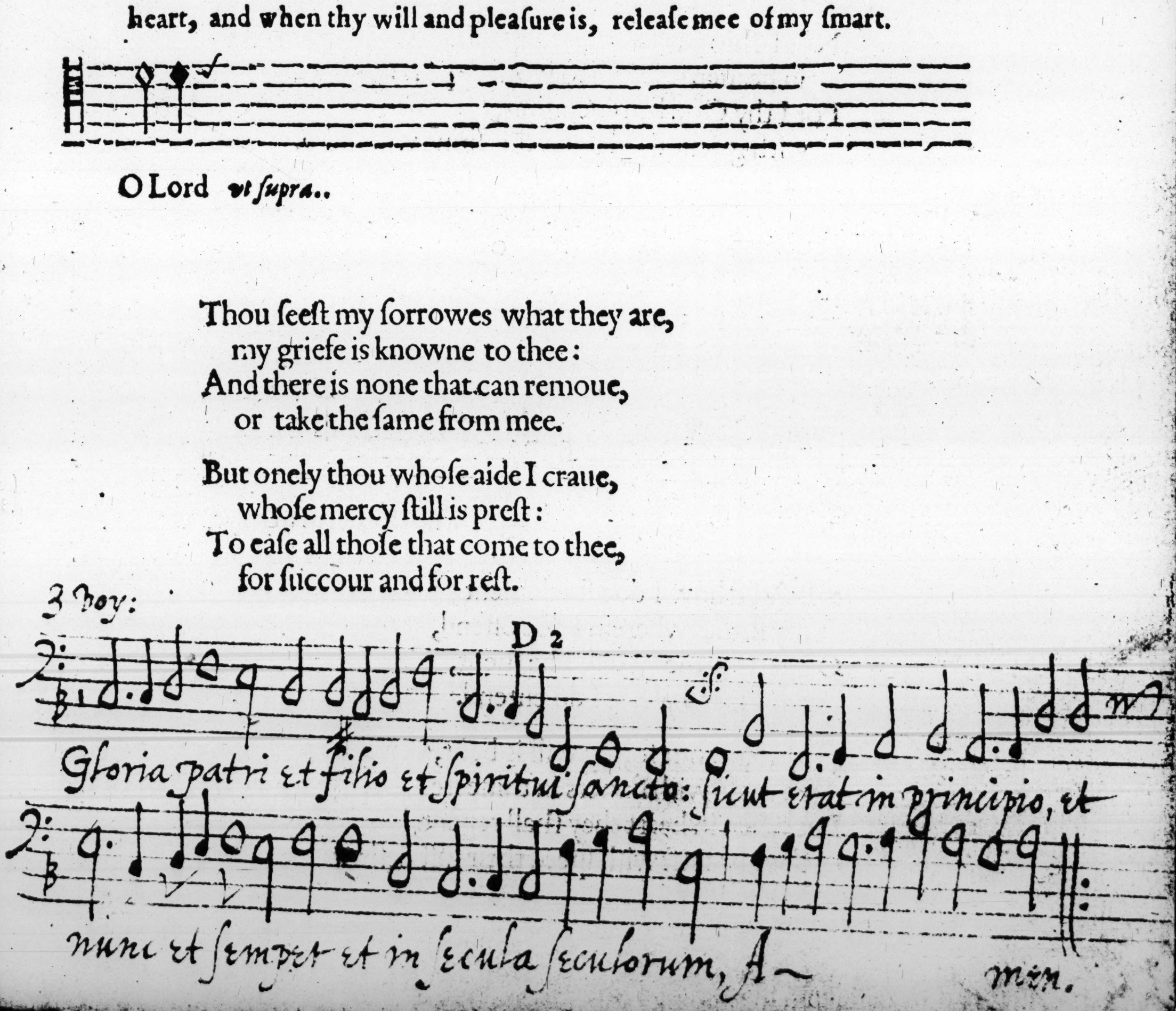
Lord of whome I doe depende, beholde my carefull

heart, and when thy will and pleasure is, release mee of my smart.

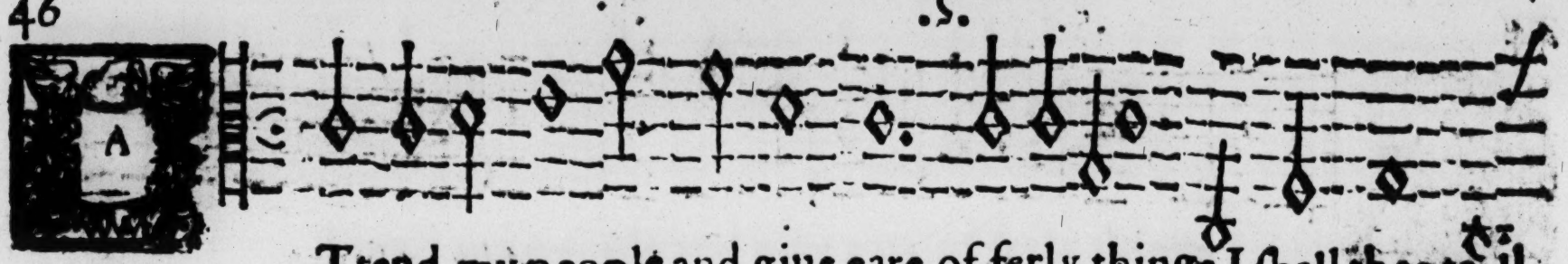
O Lord *vt supra*..

Thou seest my sorrowes what they are,
my griefe is knowne to thee:
And there is none that can remoue,
or take the same from mee.

But onely thou whose aide I craue,
whose mercy still is prest:
To ease all those that come to thee,
for succour and for rest.



46



Tend my people and giue eare, of ferly things I ſhall thee tell

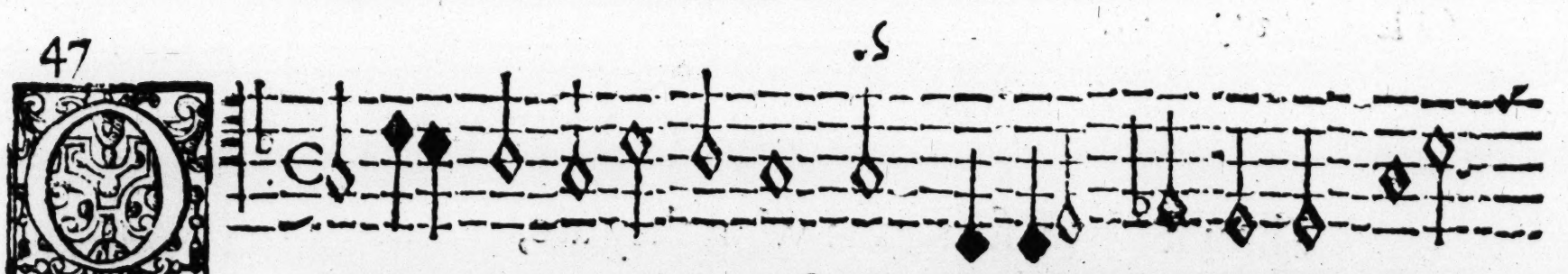
See that my words in mind thou beare, and to my precepts liſten well. At-

vt ſupra

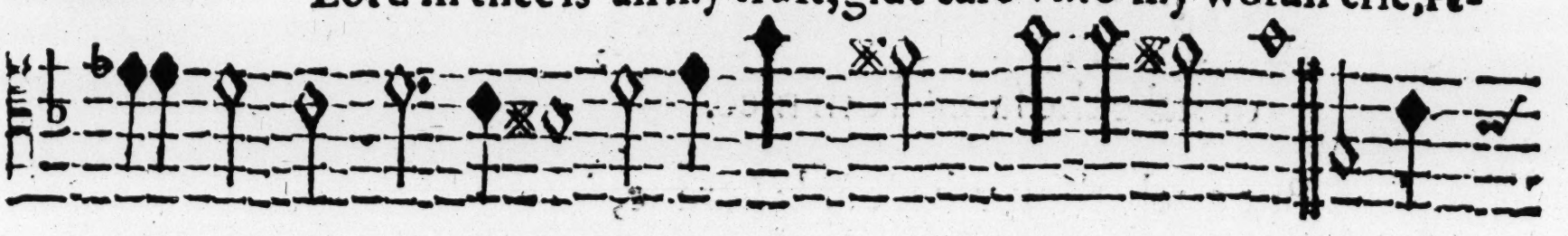
I am thy ſoueraigne Lord and God,
which haue thee brought from carefull thrall:
And eke reclaimde from Pharaohs rod,
make thee no Gods on them to call.

Nor faſhioned forme of any thing,
in heauen or earth to worſhippe it:
For I thy God by reuenging,
with grieuous plagues this ſinne will ſmite.

47



Lord in thee is all my truſt, giue eare vnto my wofull crie, re-



fuſe me not that am vniuſt, but bowing downe thy heauenly eye, O Lord

vt ſupra.

2 Behold how I doe ſtill lament
my ſinnes wherein I doe offend,
O Lord for them ſhall I be ſhent,
ſith thee to pleaſe I do entend.

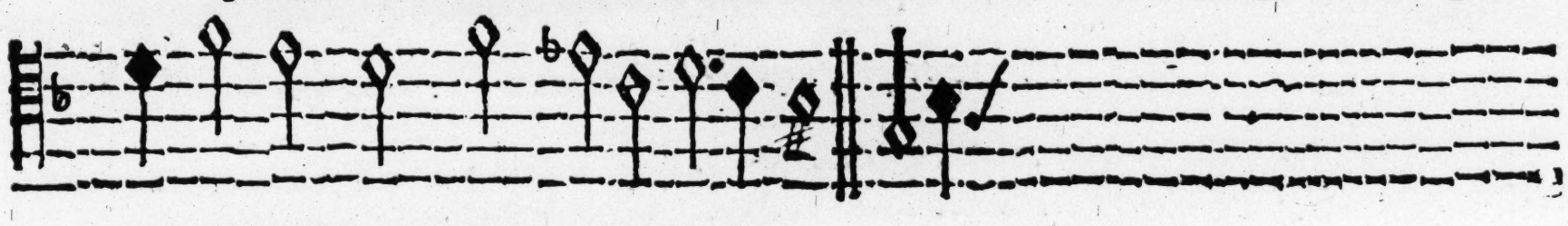
3 No, no not ſo, thy will is bent,
to deale with ſinners in thine ire:
But when in heart they ſhall repent,
thou grantſt with ſpeed their iuſt deſire.

48

Lord turne not away thy face from him that lieth proſtrate,

lamenting ſore his ſinnefull life before thy mercies gate, which gate

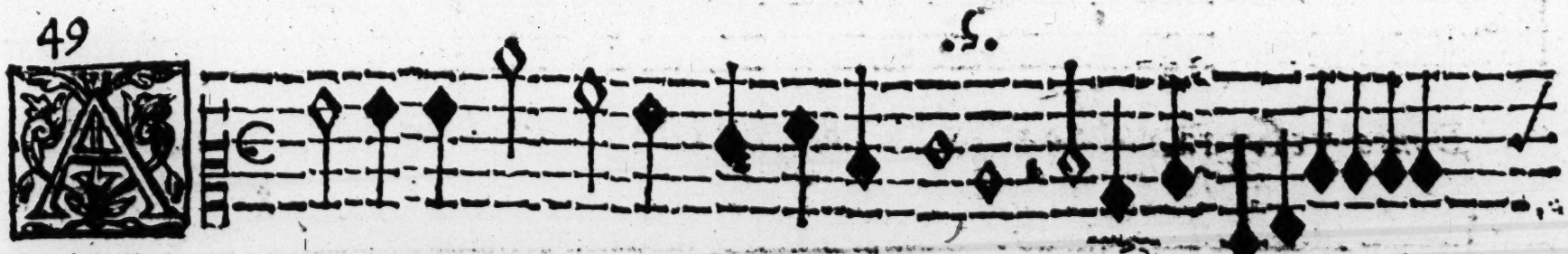
thou openeſt wide to thoſe that doe lament their ſinne, Shut not that gate



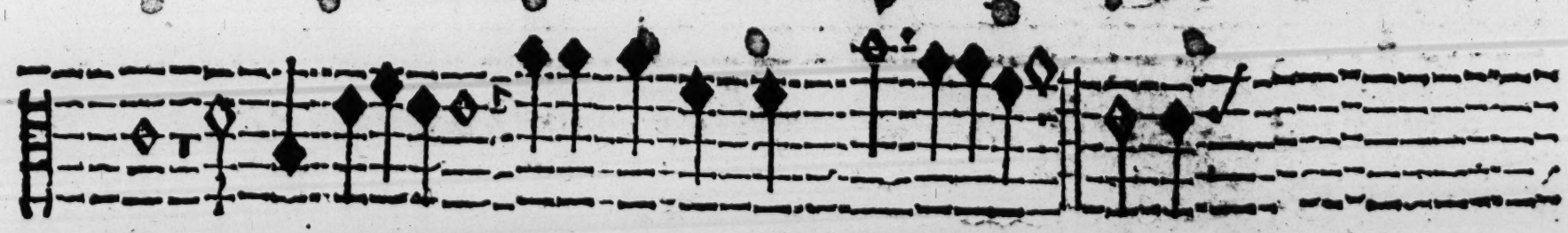
againſt me Lord, but let me enter in. O Lord *vt ſupra.*

2 And call me not to mine accounts
how I haue liued here:
For then I know right well O Lord,
how vile I ſhall appeare.
I need not to confeſſe my life
I am ſure thou canſt tell,
What I haue beene, and what I am,
I know thou knoweſt it well.

49



Dieu ſeul ſoit honneur honneur et gloire honneur et gloire adieu ſeul



ſoit, honneur et gloire adieu ſeul ſoit honneur et gloire. Adieu vt ſupr.

50 .S.

Elebrons ſans ceſſe de diu ces bontes celebrons ſans ceſse de

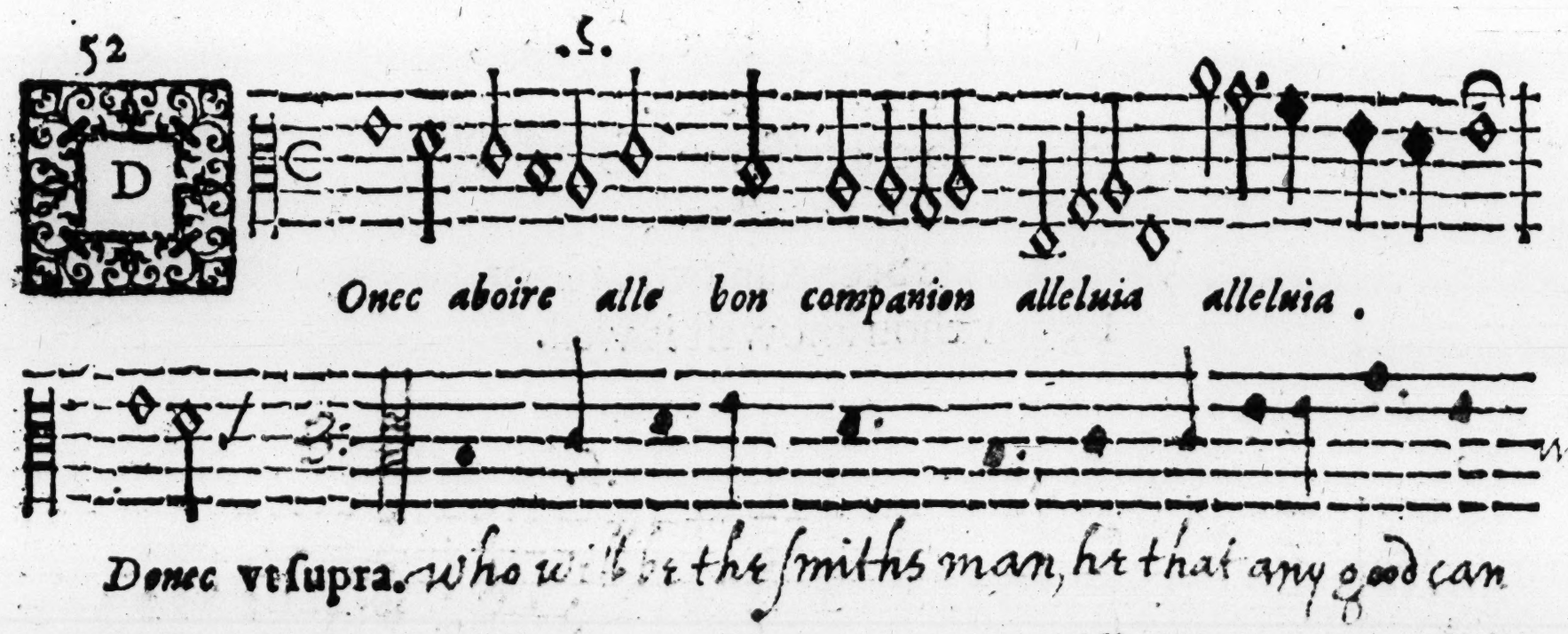
dieu ces bontes. *Cele-* vt ſupra.

51 .S.

Anct eſcriture te propa ſe, ſi tu veni a complerla loy, damerton

dieu ſour toute choſe et ton Prochain ant ant que toy. *Sanct.* vt ſupra,

52 .S.



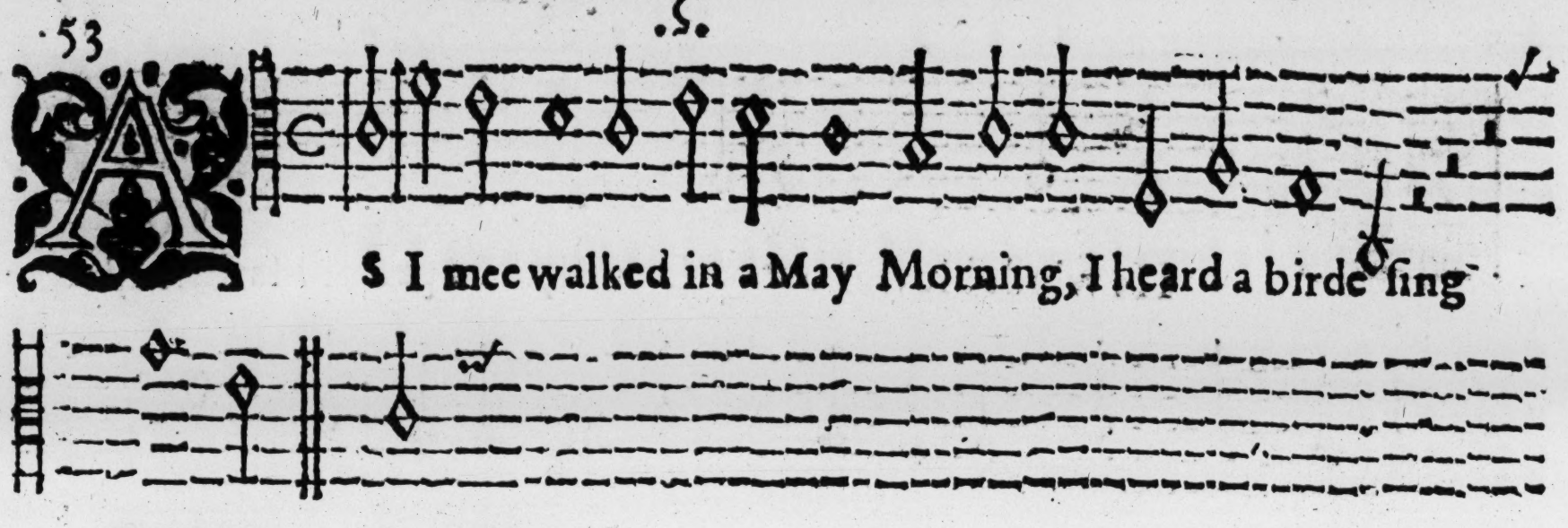
Onec aboire alle bon companion alleluia alleluia.

Donec vt ſupra. *who will be the ſmiths man, he that any good can*

to take his cups or drinke his bowles, or whiſke his beeſome ore the

coales or heaue the bellowes the firſt to blowe & while the Iron is hott

53



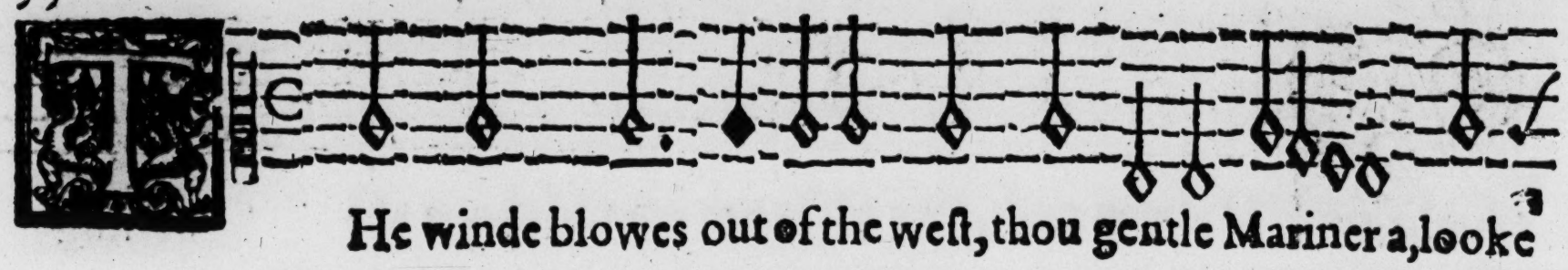
2 Shee nodded vp and downe,
and ſwore all by her crowne,
Shee had friends in the towne,
Cuckow.

3 All you that married be,
learne this ſong of me,
So ſhall we not agree,
Cuckow.

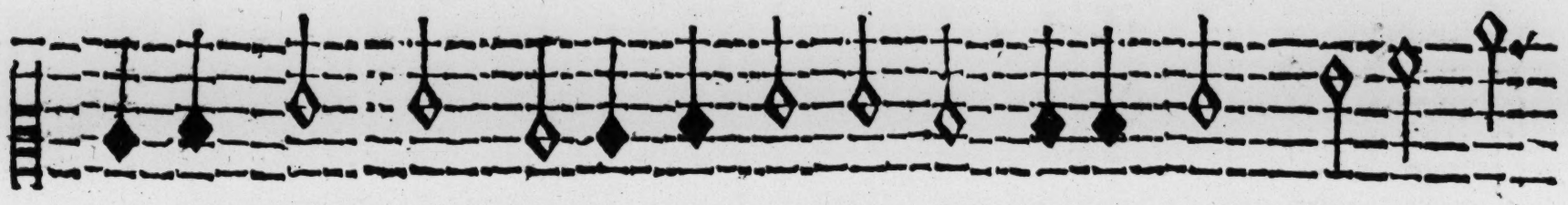
4 All young men in this throng,
to marry that thinke it long,
Come learne of me this ſong,
Cuckow.

54

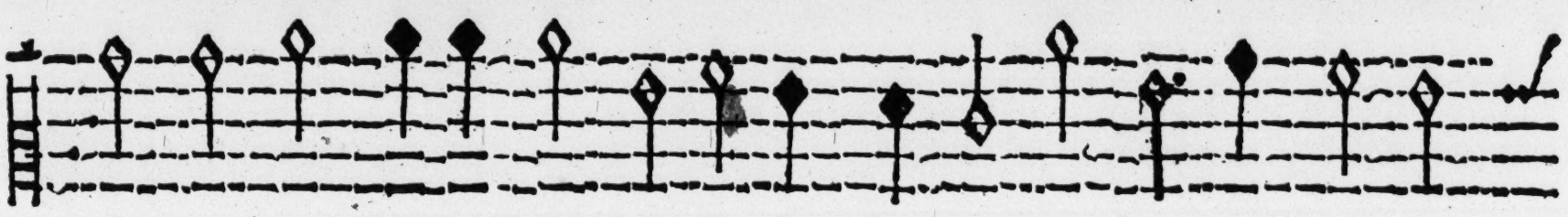
55



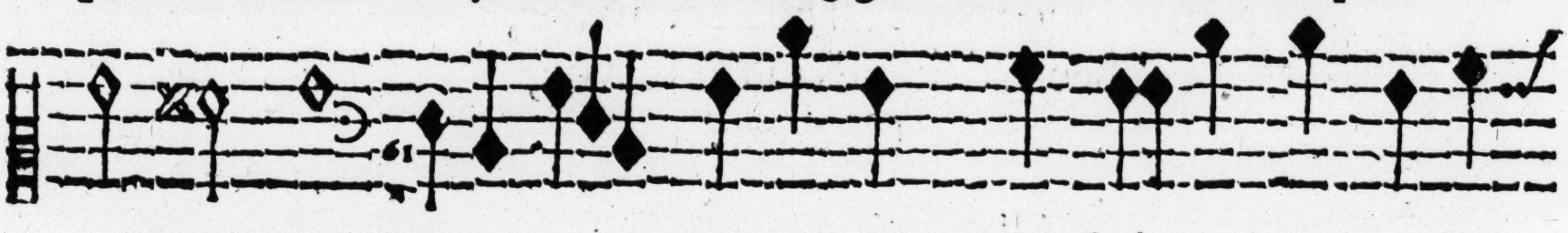
The winde blowes out of the weſt, thou gentle Mariner a, looke



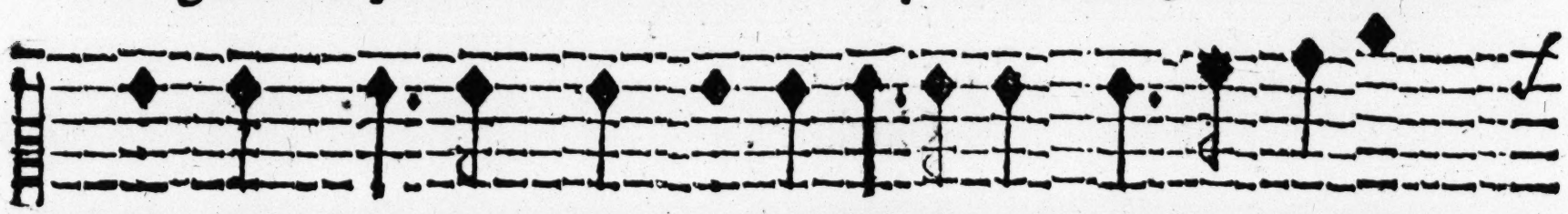
to the looffe wel, beware the lee ſtill, for deadly rockes doe now a-



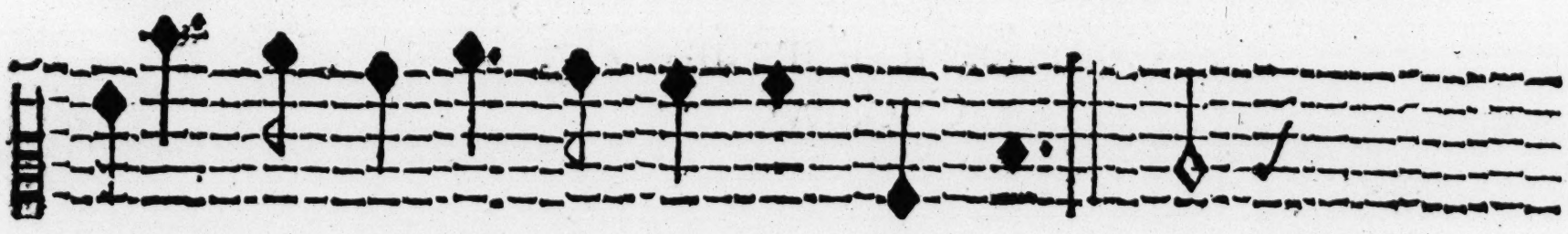
peare a, looke to thy tacke; let bowling goe ſlacke, ſo ſhal wee ſcape them



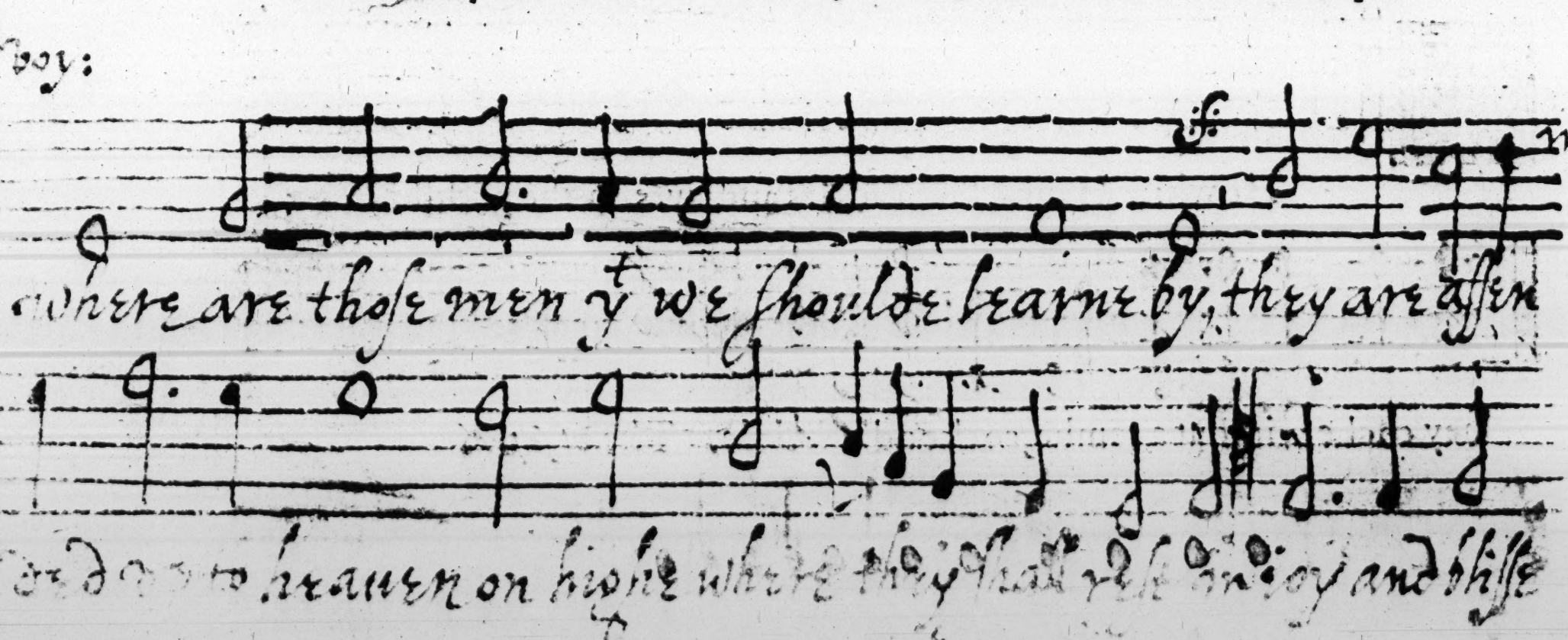
and goe cleare, Tarra tan tarra ſtir well thy courſe ſirra, the wind waxeth



large, the ſheetes doe thou vear, goe fill the canne, giue vs ſome beare.

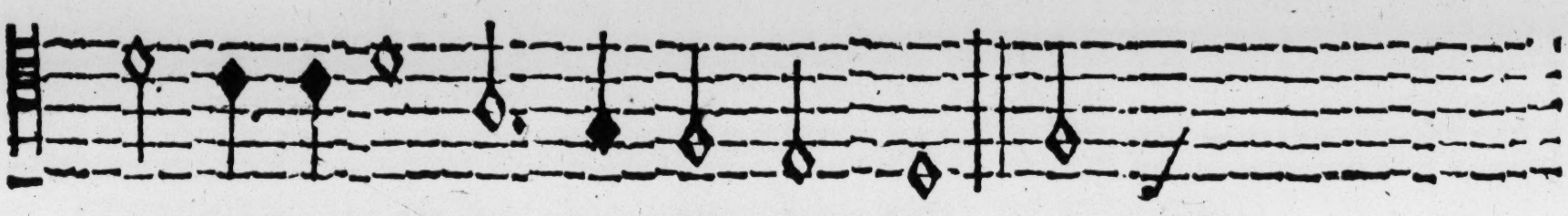


Ile drinke thee Ile brinks thee my mates, what cheare? The *vt ſupra.*



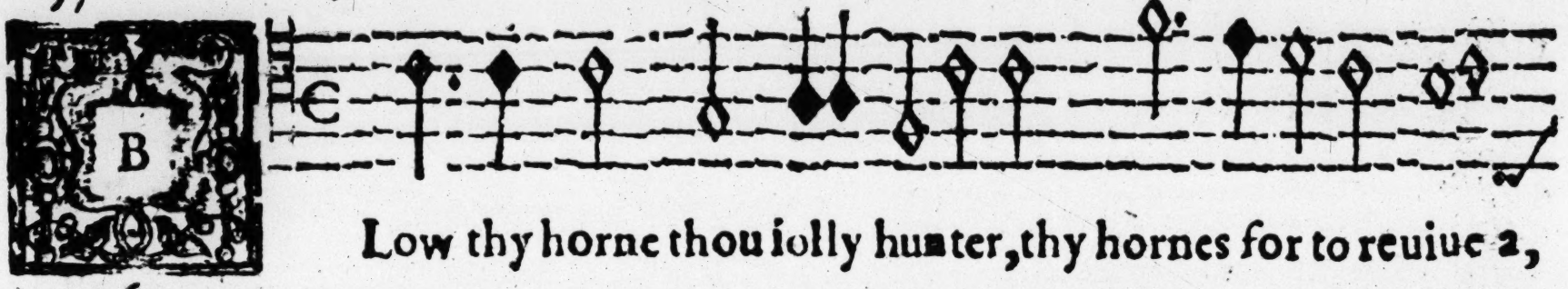
56

Acke boy, ho boy newes, the cat is in the well, let vs ring

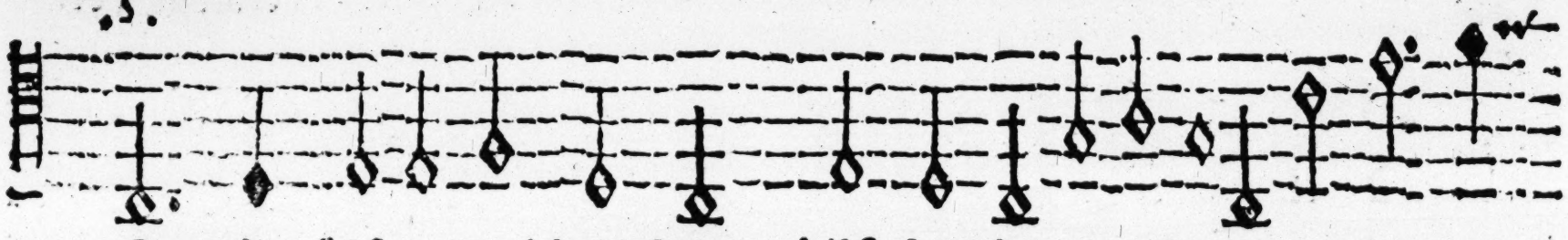


now for her knell, ding dong ding dong bell, Iacke *vt ſupra.*

57



Low thy horne thou iolly hunter, thy hornes for to reuiue a,



ſhew thy ſelfe a good huntſman whilſt that thou art aliue a, that men may

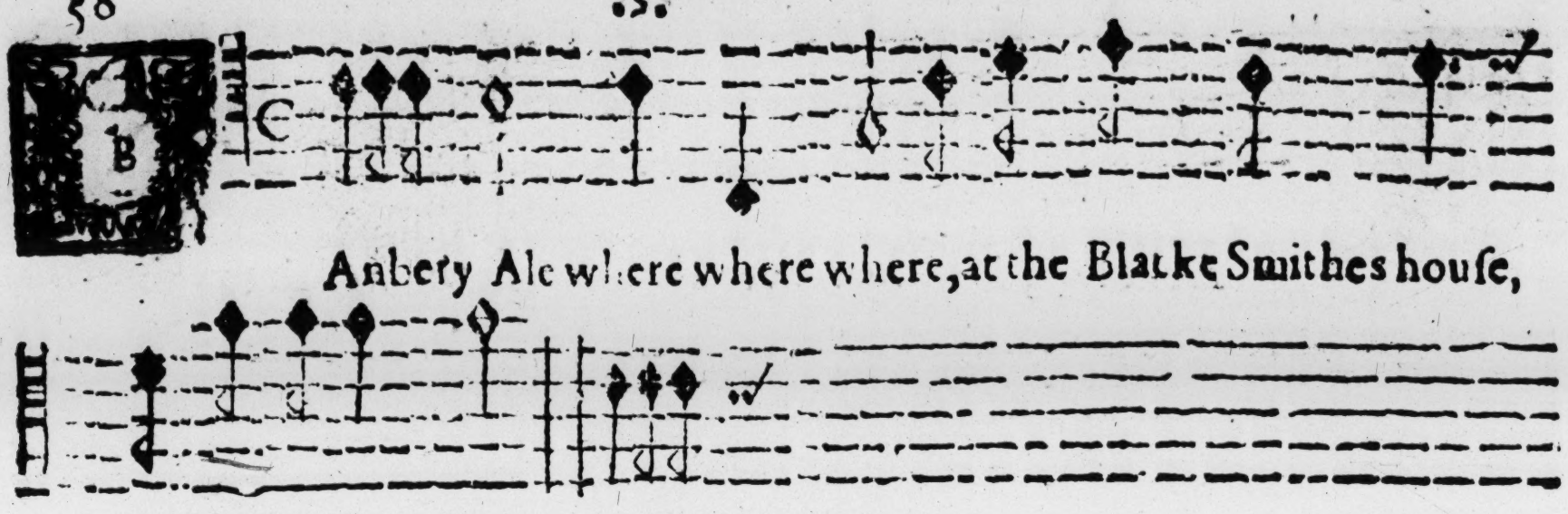
ſay and ſing with thee, thou haſt a merry life a, in pleaſure all the day,

and Venus mate to wife a. Blow *vt ſupra.*

eternally. To the o Lord will I ſinge, to :||:

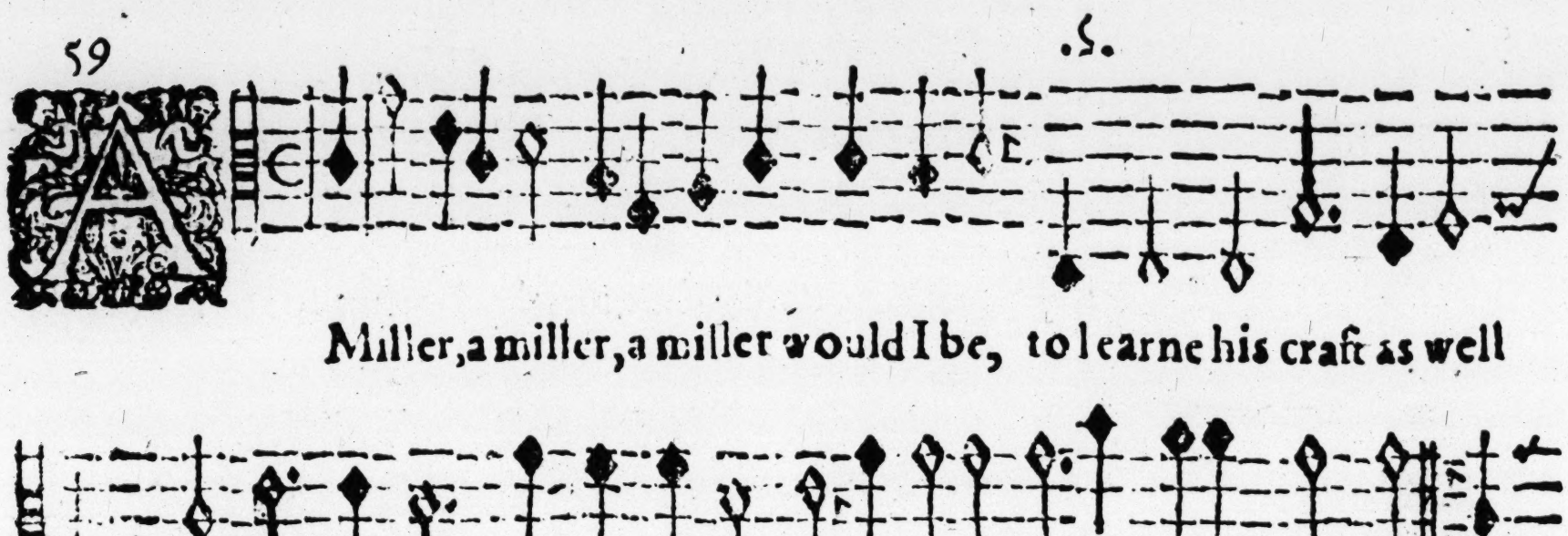
Cannons in the vniſon 4 Voc.

58



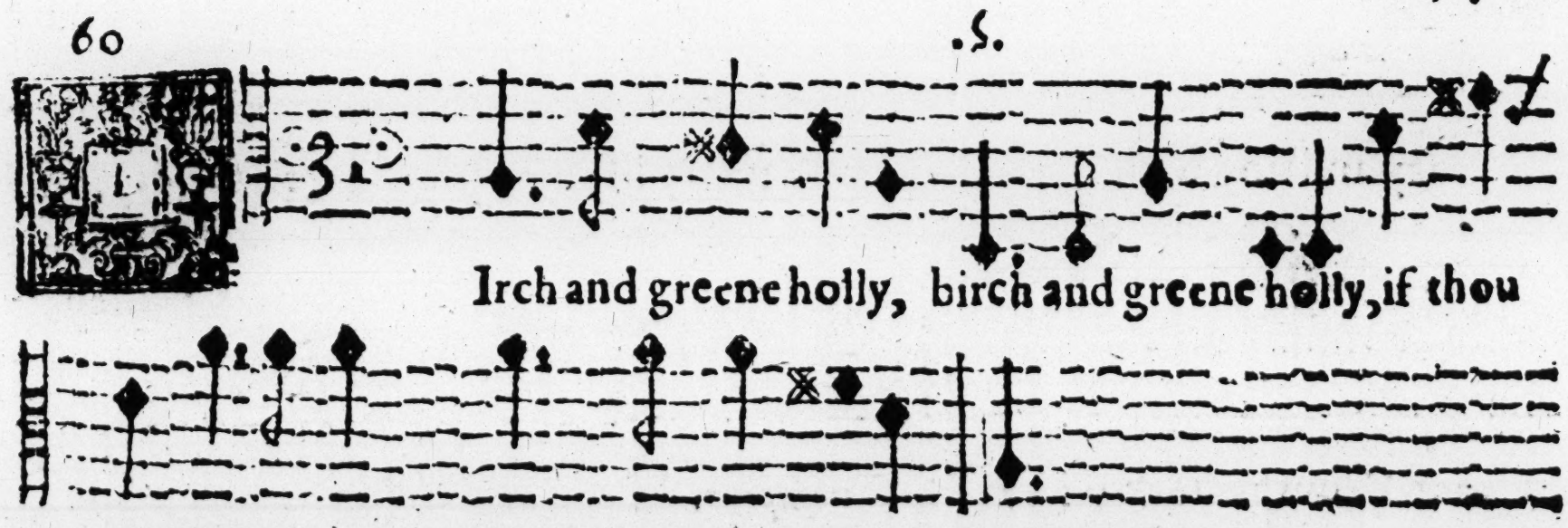
I would I were there. Banbery *vt ſupra.*

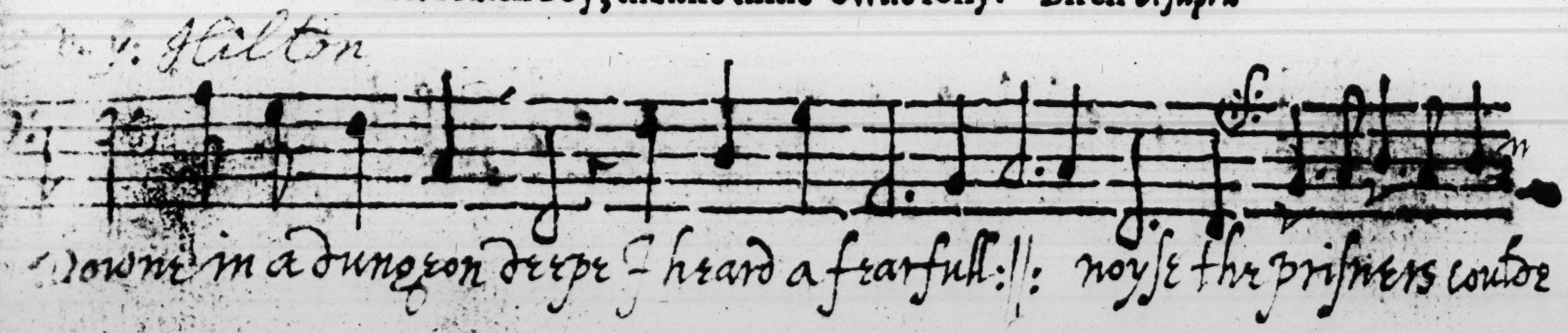
59



vt ſupra.

60





61

.S. He Larke Linit and Nightingale to ſing ſome ſay are beſt, yet

merily ſings little Robin, prety Robin with the red breaſt. The *vt ſupra*

62

.S. trole .ii. trole the bole to me, and I will trole the ſame again

to thee, beginne now hold in now, for we muſt merry be as you ſee, be

luſty ſo muſt we, Oh it is a braue thing for to paſſe away the ſpring with

mirth and ioy to ſing, Tan tan tan tara tant tant, all a flant braue boyes,

what ioy is this to ſee, when friends ſo well agree. Trole *vt ſupra*.

nott ſleepe there were ſuch roaringe boyes &c cride alonde ſome tobacco &c ſacke quich

36

goe. Now *vt supra.*

2 And whether will thy Lady goe,
Sweet Wilkin tell it vnto me:
And thou shalt haue my hawke, my hound, and eke my bow
to wait on thy Lady.

3 My Lady will to Vppingham,
to Vppingham forsooth will shee,
And I my selfe appointed for to be the man,
to wait on my Lady.

4 Adiew good Wilkin all be shrewde,
thy hunting nothing pleaseth mee,
But yet beware thy babling hounds stray not abroad,
for angring of thy Lady.

5 My hounds shall be led in the line,
so well I can assure it thee:
Vnlesse by view of straine some persue I may find,
to please my sweete Lady.

6 With that the Lady shee came in,
and wild them all for to agree:
For honest hunting neuer was accounted sinne,
nor neuer shall for me.

Canons in the vnison. 4. Voc.

64

Arewell mine owne [weet heart farewell, whome I loue best]

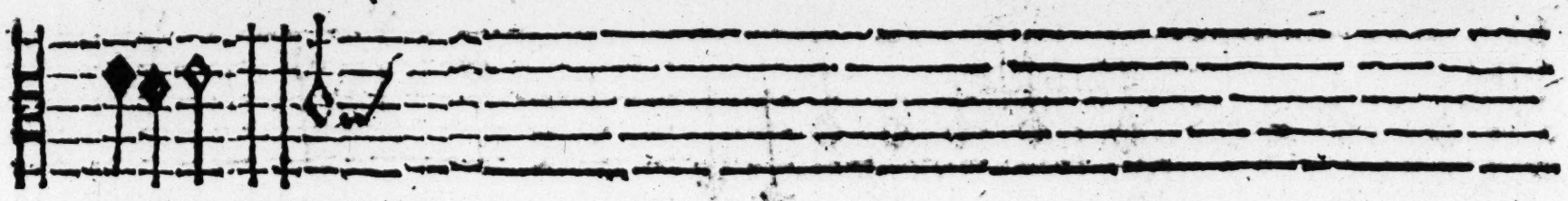
since I must from my loue depart, adew my ioy and rest. fare. *vt supra.*

65

Ay mi, fa re la mi, beginne my sonne and follow mee

sing flat fa, me, so shall wee well agree, hey tro lo ly lo ly lo ly lo,

hold fast good son with hey tro li ly do rodo ly, O sing this once again

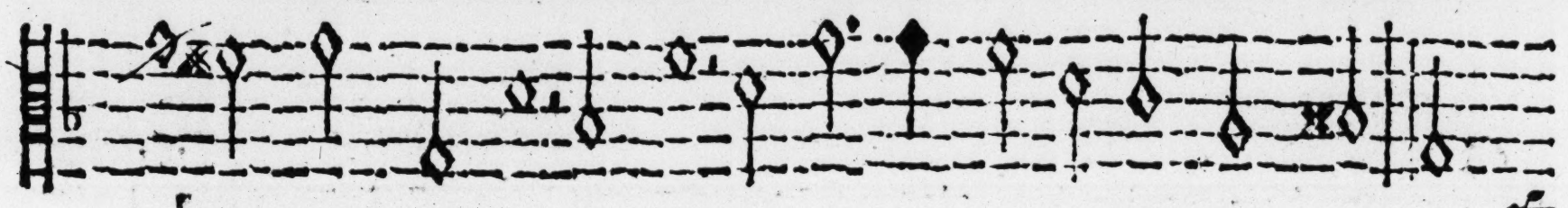


lustily. Fa *vt supra.*

64

VIing.ii. muſing mine owne ſelfe all alone, I heard a maid

.iii. I heard a maid making great mone with ſobs and ſighes, & many a



grieuous moane, for that for that for that her maidenhead was gone. Mu-

vt ſupra.

67

O Portſmouth .ii. it is a gallant towne, and there wee will

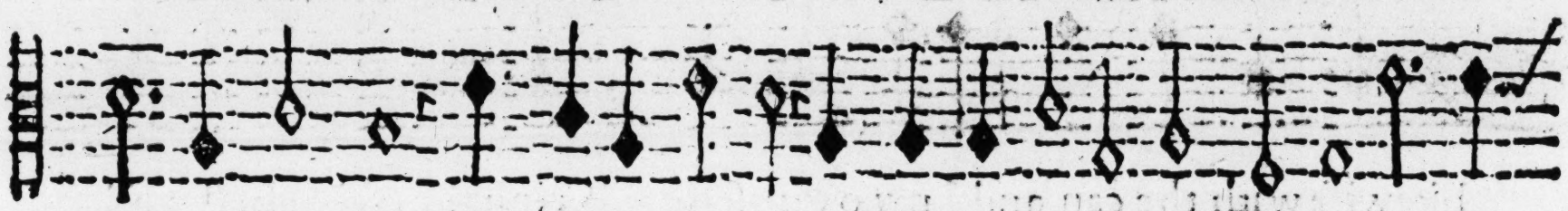
haue a quart of wine with a nutmeg browne, diddle downe. The gal-

lant ſhippe, the Mermaid, the Lion hanging ſtout, did make vs to ſpend

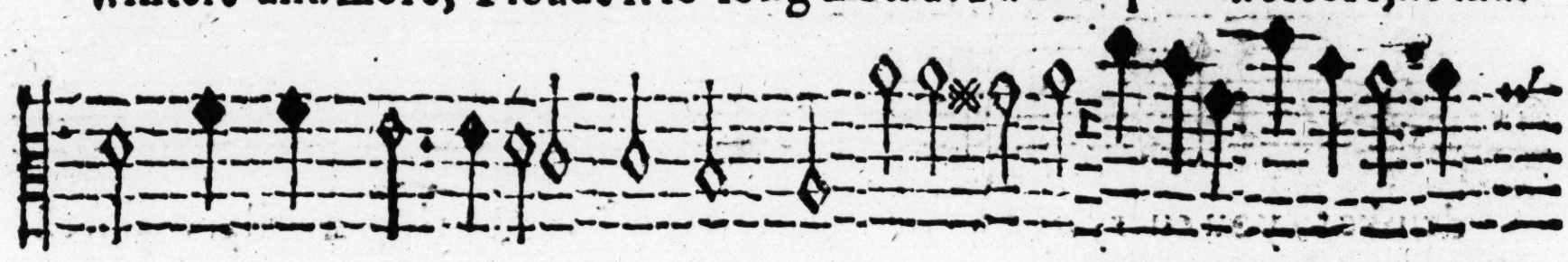
there our ſixeteen pence all out. The *vt ſupra*

One drinke to mee, and I will drinke to thee to thee, and

then shall we full well agree. I haue loued the iolly tankerd full seuen



winters and more, I loude it so long till that I went vpon the score, he that



loues not the tankerd is no honest man. &c. and he is no right souldier

that loues not the can: tappe the canikin, tosse the Canikin, trole the can-

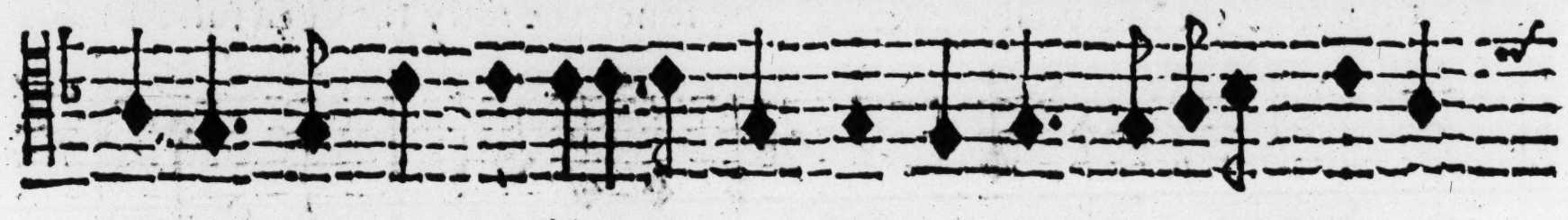
kin turne the canikin, hold good sonne and fill vs a fresh can, that wee may

quaffe it round about from man to man. Come *vt supra*.

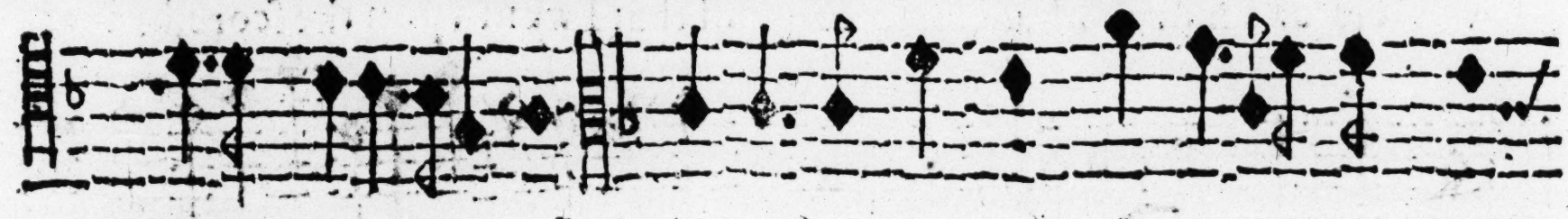
69

.5 Ets haue a peale for Iohn Cookes ſoule, for he was an honeſt

man with belles all in an order, the cruſe with the blacke bole, the tankard



likewiſe with the can, and I my owne ſelfe will ring the treble bell, and



drinke to you euery one: Now fall now my mates, ring merily and well

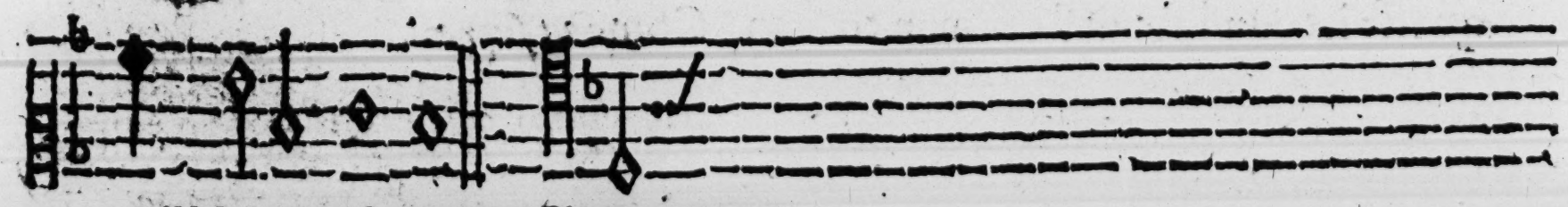
till all this good ale is gon. Lets *vt ſupra.*

70

.5.

Ing we this roundelay merily my mate, ill may he thriue

that doth vs hate, Sing we this roundelay merily each one, take care who

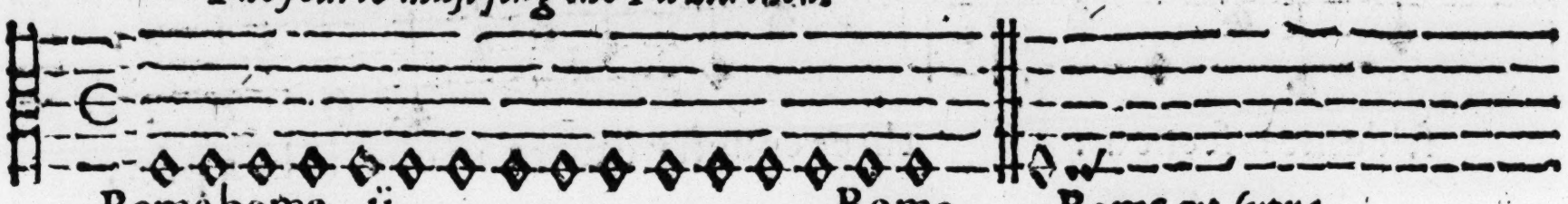


will for ile take none. Sing *vt ſupra.*

T re mi fa mi re vt, hey derry derry ſing and be merry, *quando*

veni quando cœli, whip little Dauids bome, bome. V t *vt ſupra.*

The fourth muſt ſing the Fa hurthen.



Bome bome. .ii. Bome. Bome *vt ſupra.*

72

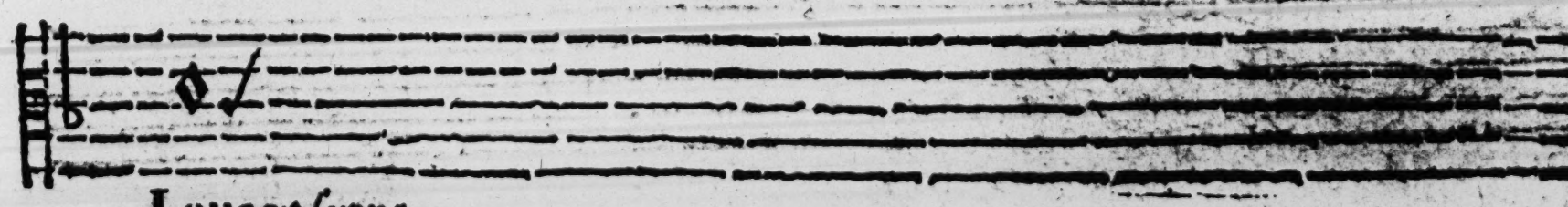
A dy come down and ſee the Cat ſits in the Plumtree, Lady *vt ſupra*

73

Oue, loue ſweet loue for euermore farewell to thee, for fortune

hath deceiued me .iii. Fortune my foe, moſt contrary hath wrough t me

this miſery, but yet my loue, my ſweet loue farewell to thee, farewell to thee.



Loue *vt ſupra.*

A Round of three Country dances in one.

Basse or Ground.

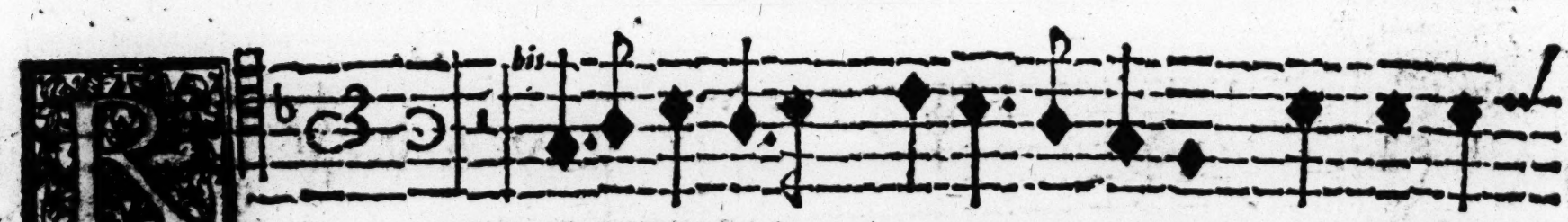
74.

Ing after fellows, as you heare me, a toy that

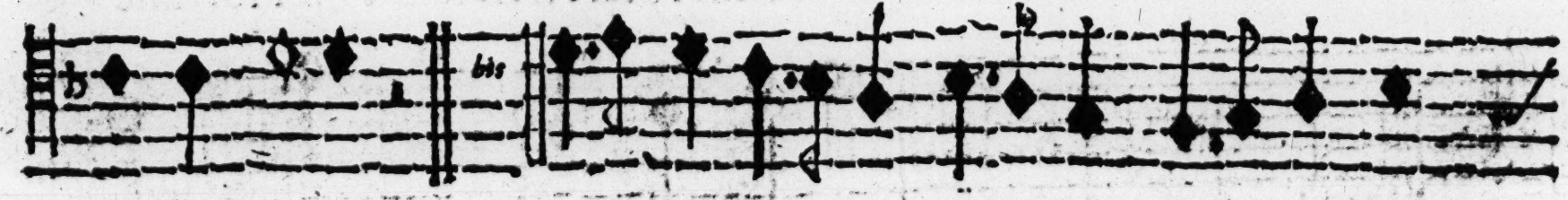
seldome is seene a: three country dances in one to be a prety

conceit as I weene a.

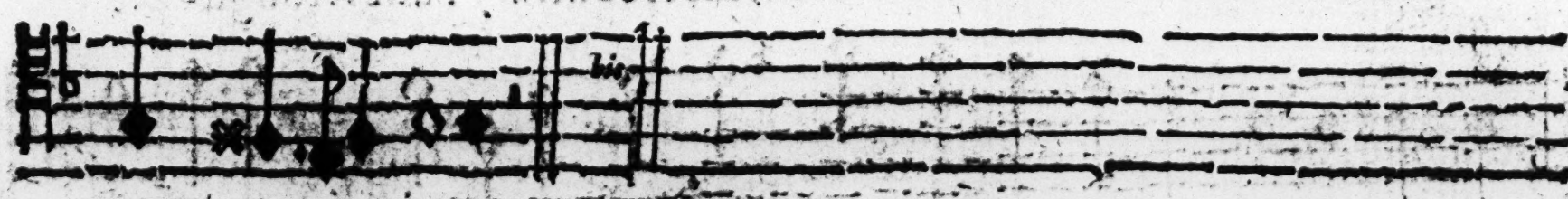
Tenor.



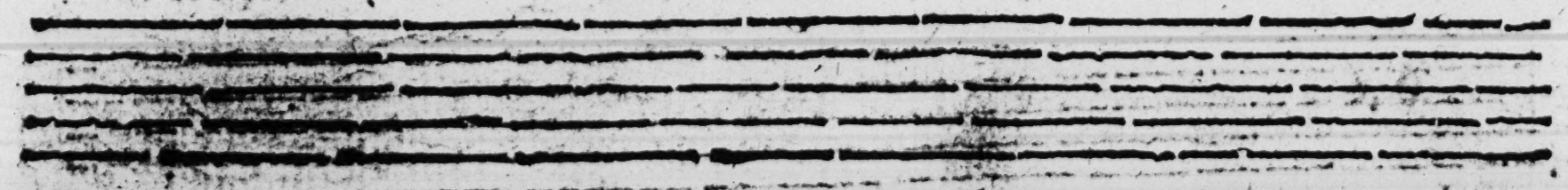
Obin Hood Robin Hood said little Iohn, come dance be-



fore the Queene a. In a redde Petticote and a greene iacket, a white



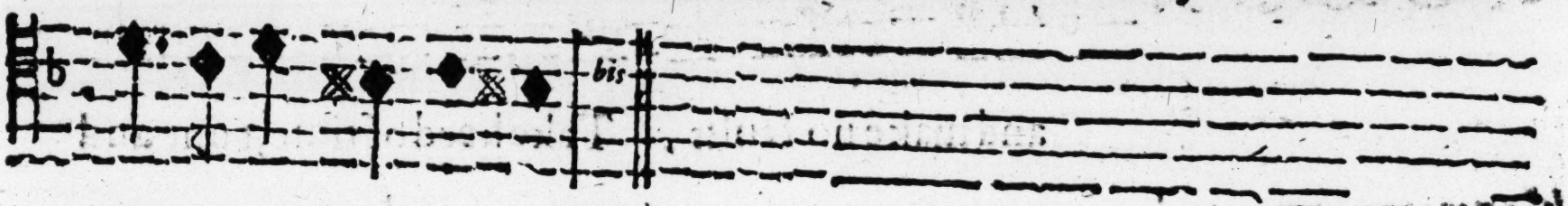
hose and a greene a. *vt supra.*



Cantus.

Now foote it as I do, Tomboy Tom, now foot it as I doe

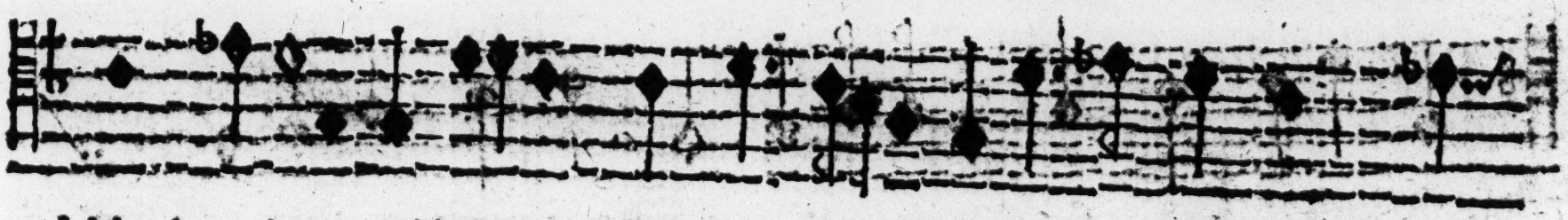
Swithen a, And Hicke thou must tricke it all alone, till Robin come



leaping in betweene a. *vt supra.*

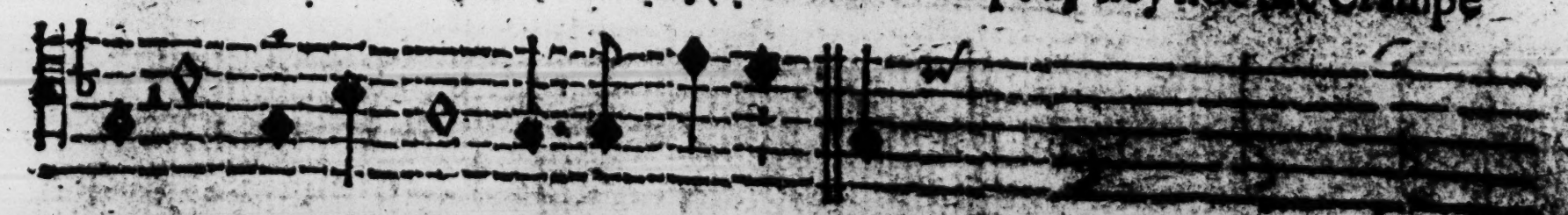
Medius.

He crampe is in my purse full sore, no money will



I bide there in a, and if I had some Ale, therefore, O lightly then would I

sing a, hey hoe the Crampe a, hey hoe the Crampe



a, hey hoe the crampe a the crampe a. The *vt supra.*

Rounds or Catches of fiue

Voices.

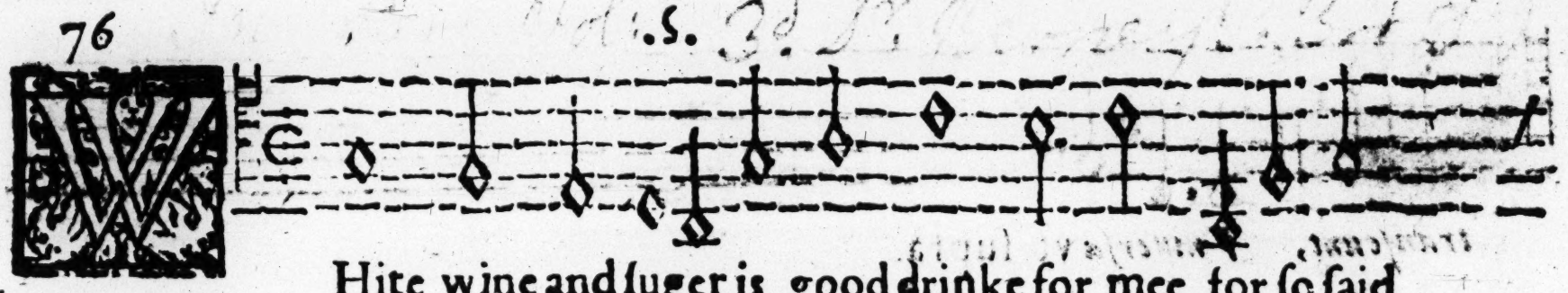
Canon in the vniſon: 5. *Voc.*

75

to Westminster, but before you come there, because the way is farre some

prety talke. lets heare. Adew you dainty dames, goe whether you will for

me, you are the very same I tooke you for to be. Come *vt supra.*



Hite wine and suger is good drinke for mee, for so said

Parson Brat, but Gough saide nay to that, for hee loued Malmesie.

white wine *vt supra.* ℣ Ierusalem :‖: Wch killest the prophets & stonest

them y are sent to thee how often would I would I haue gathered

thy children together as a hen gathereth her brood vnder her wings and

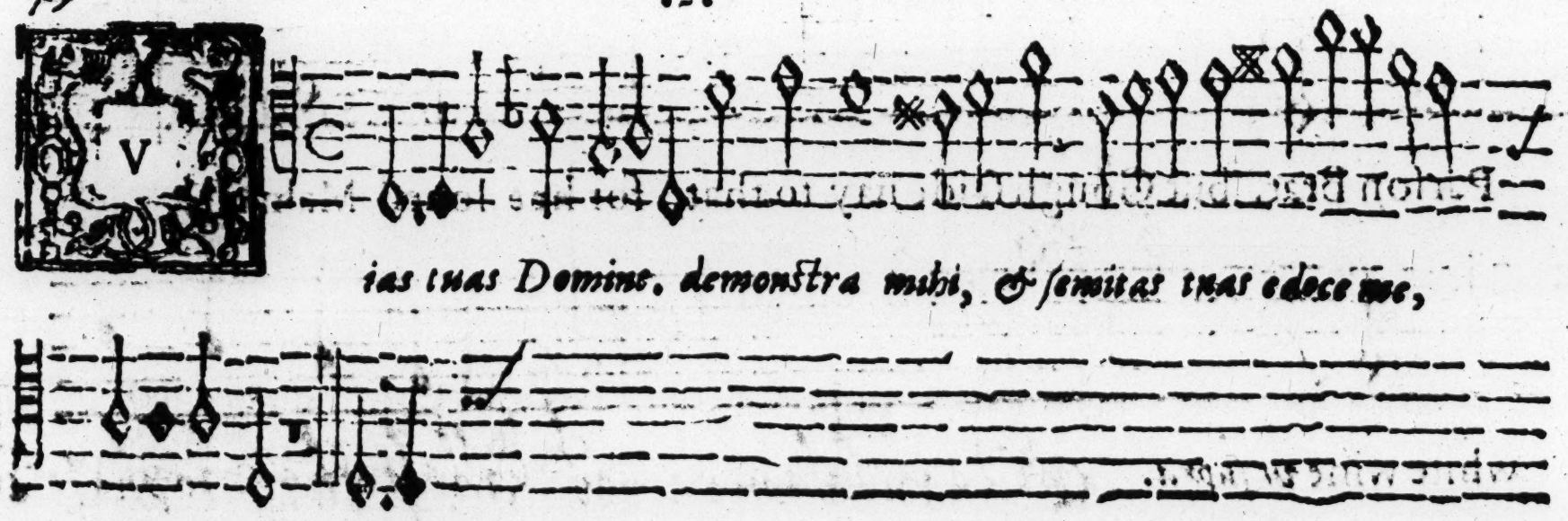
77

.5.
Liberâ me Domine a perſequentibus me quia comfor-
tati ſunt per me Libera vt ſupra.

78

.5.
Niuerſa tranſeunt .ii. .ii. .ii.
tranſeunt, Vniuerſa vt ſupra.

79

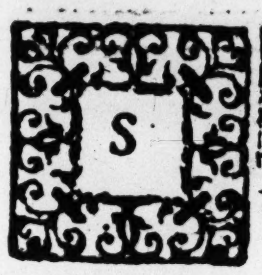

.5.
ias tuas Domine, demonſtra mihi, & ſemitas tuas edoce me,
edoce me Vias vt ſupra.

80

Ideſt anima vi- ta

ſi- cut anima eſt vita corporis. *Fides vt ſupra.*

81



non pa- uiſti oecr- diſti

Si vt ſupra.

82

Er- bum Domini manet

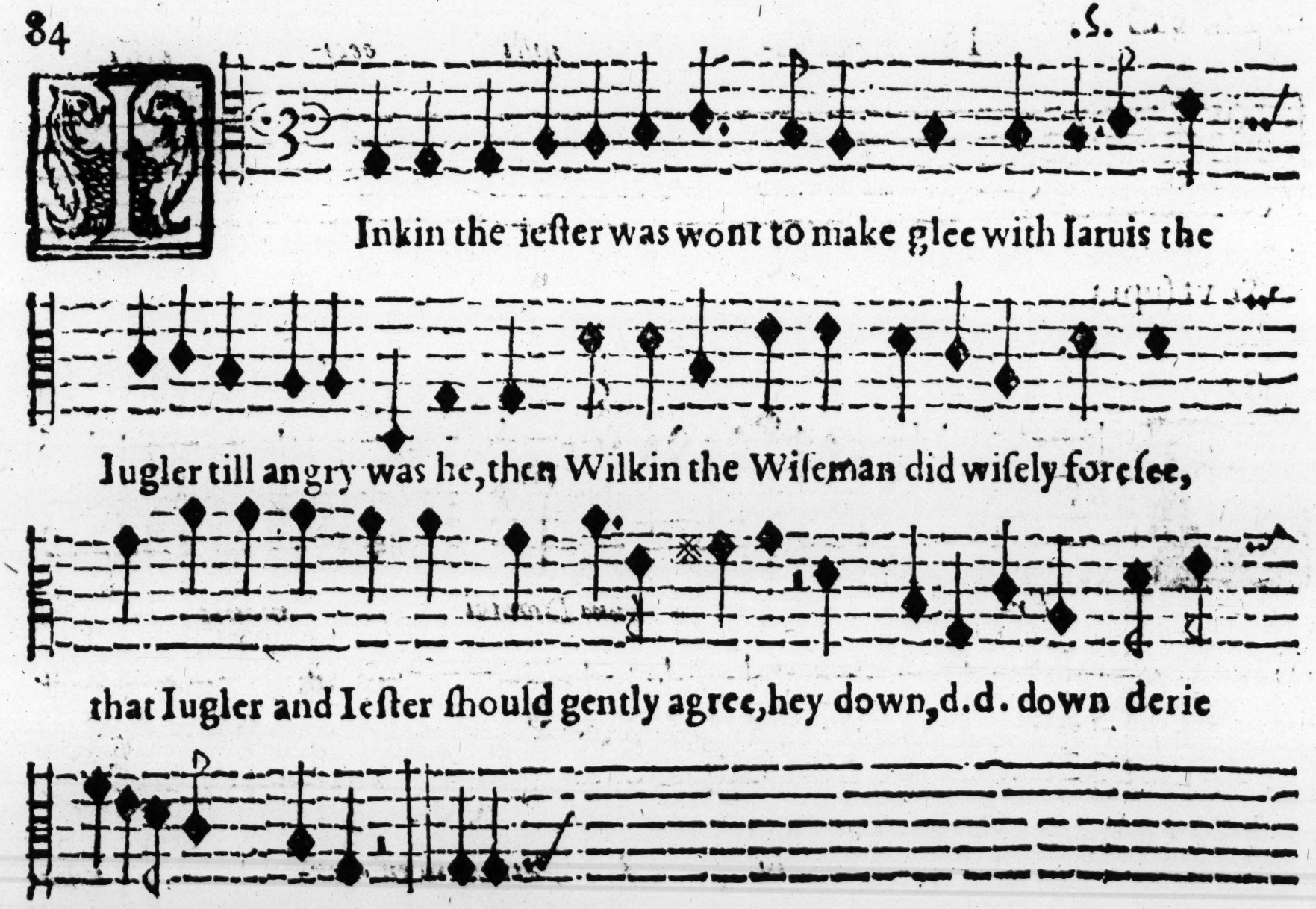
in æternum in æter-

verbum vt ſupra.

83

bell. Sing *vt ſupra.*

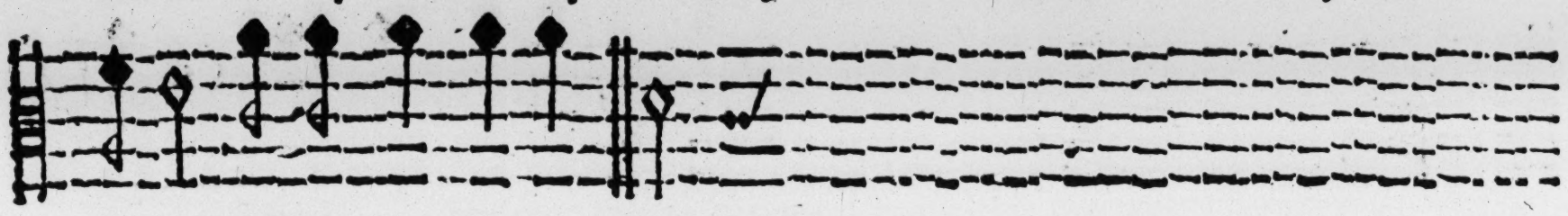
84



d. d. d. d. down, d. Iinkin *vt ſupra.*

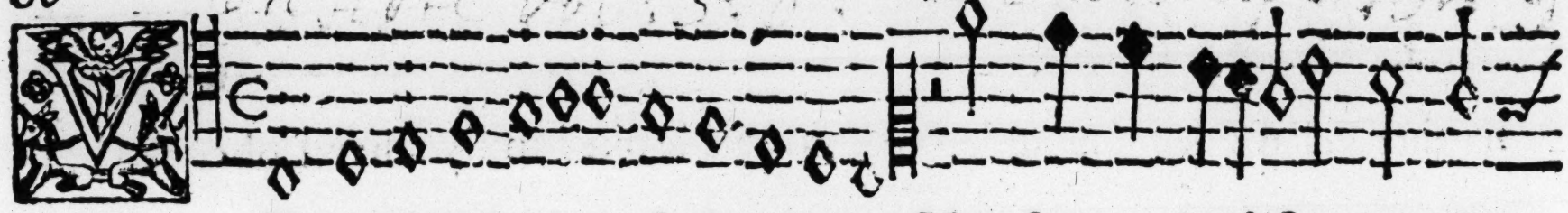
85 .5.

HEy ho no body at home, meate nor drinke nor money haue

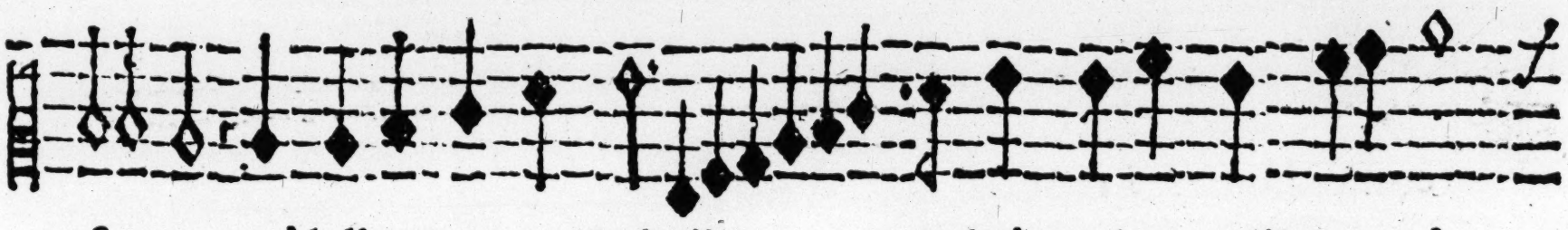


I none, fill the pot Eadie. Hey *vt ſupra.*

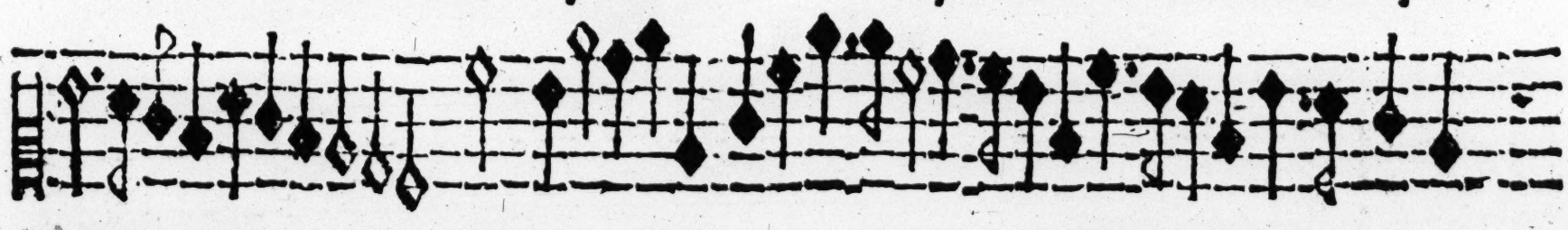
86 .5.



T, re, mi, fa, ſol, la, la, fa, fa, mi, re vt. Hey down a d. a diſing you three



after me and follow me my lads .ii. my lads and we will merry be



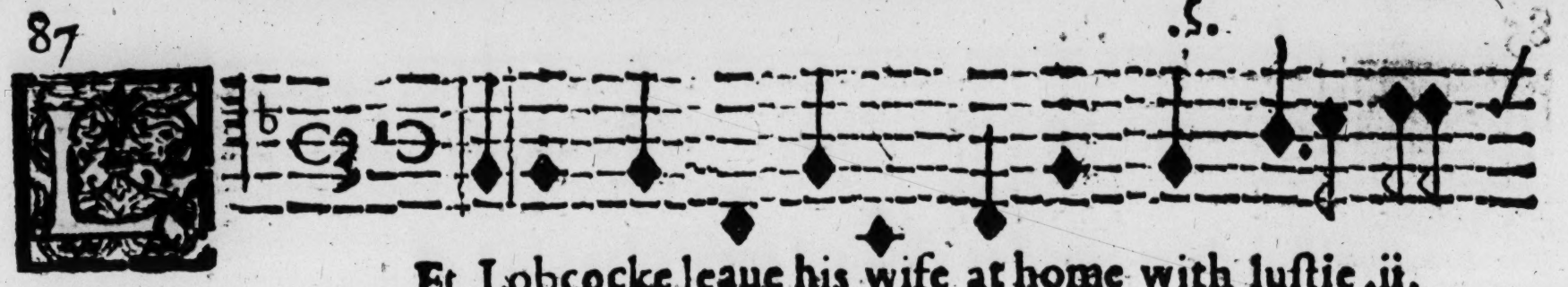
fa, la, la, la, la, .ii. fa, la, .ii, fa, la, .ii, la.

la well ſong before hold faſt .ii, .ii, hold faſt betime, take heed .ii. you

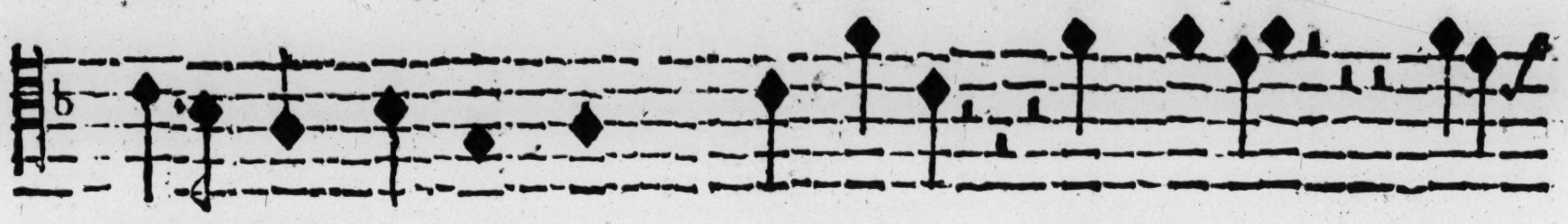
miſſe not nor breake the time, nor .ii. for if thou miſſe the Baſſe a note

theres nere a man .ii. can ſing a iot. V t *vt ſupra.*

87

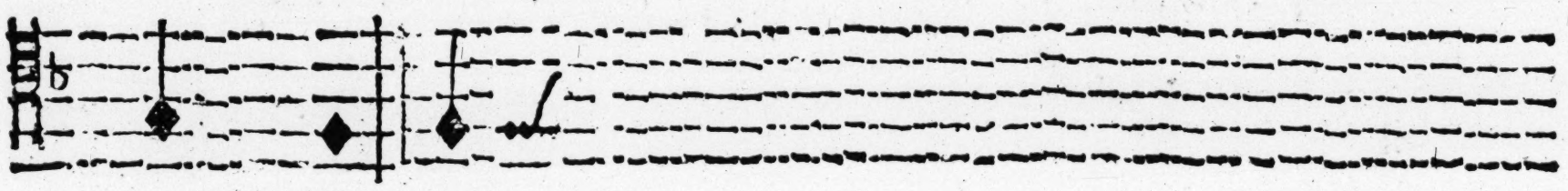


Et Lobcocke leaue his wife at home with luſtie .ii.



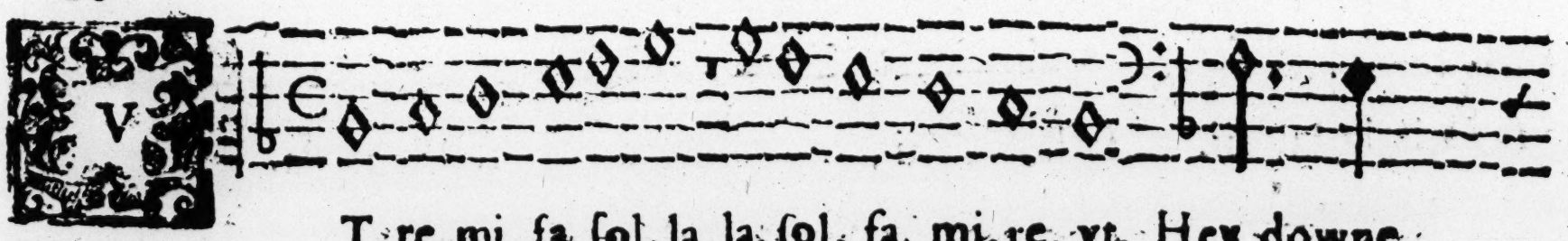
Iinkin that clowniſh Groome, with tighee, with two alone, with ta

ha farewell my kind moame, yet muſt we looke kindly when Lobcocke



comes home. Let *vt ſupra*.

88



T; re, mi, fa, ſol, la, la, ſol, fa. mi, re, vt. Hey downe,

down, down, down, ſing you now after me, la, mi, ſol, re, fa, ſo ſhall

3 voi. Ellſton

Turne Amarillis to thy ſwaine thy Daman calls the back

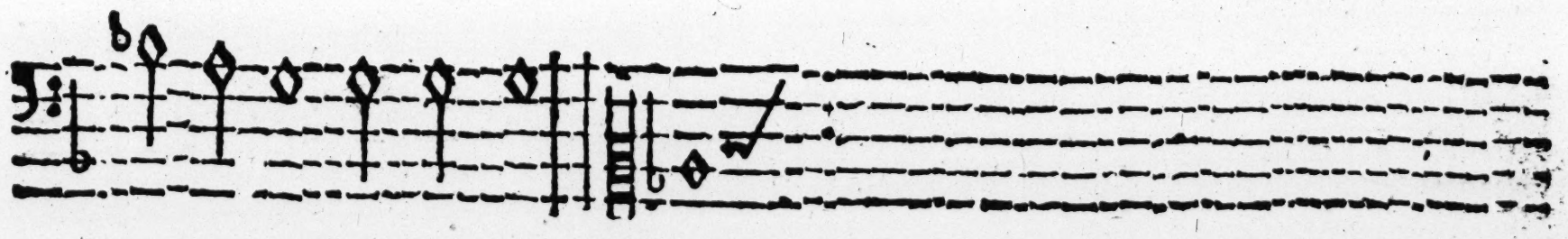
Canons in the vniſon. 5. *Voc.*

we well agree, take heede to your time, and reſt as you find, the round

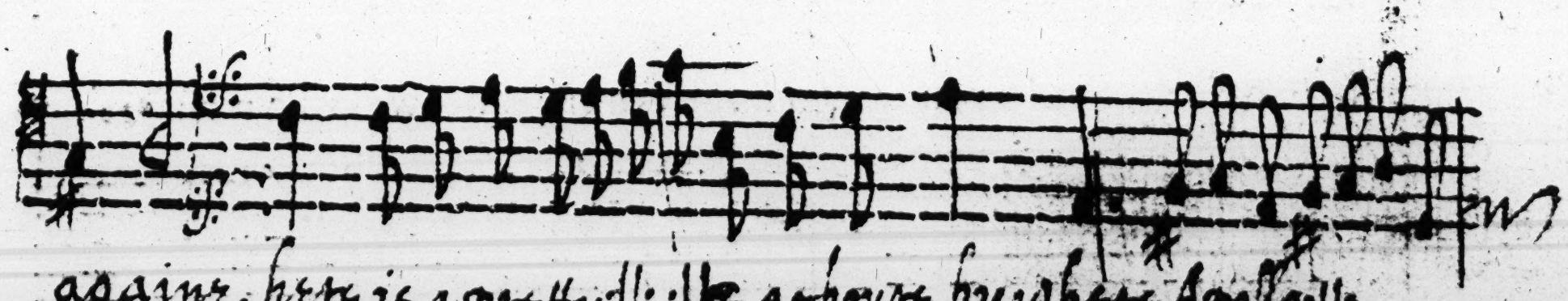
and the ſquare muſt be tunde in their kind: O well ſung my Lads I ſay,

we are as good by night as by day, la, mi, ſol, re, fa, let vs be merry, heare

ſo long time as you may, for time truely paſſeth away, hey ho, hey ho,

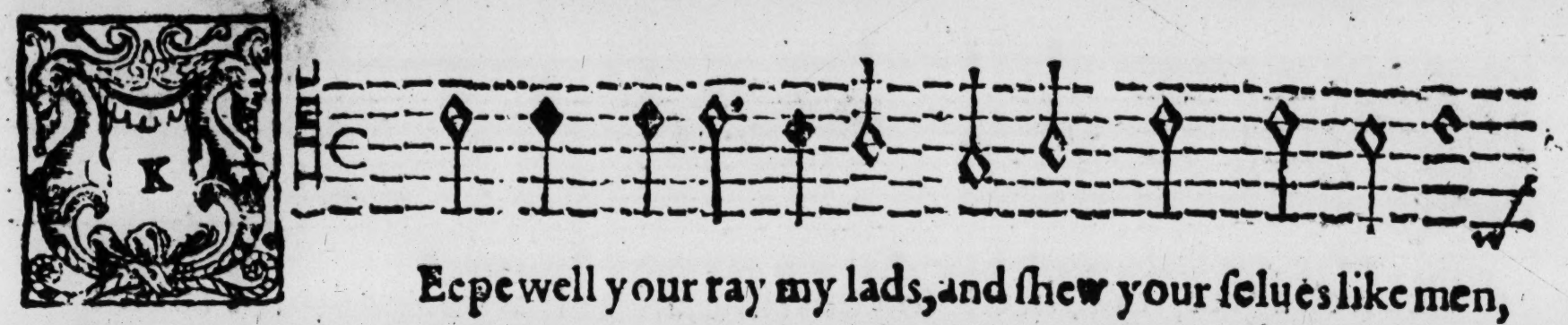


hey ho, hey ho, hey ho. Vt *vt ſupra.*



againe, here is a pretty :||: :|| G arboure by where Apollo :||:

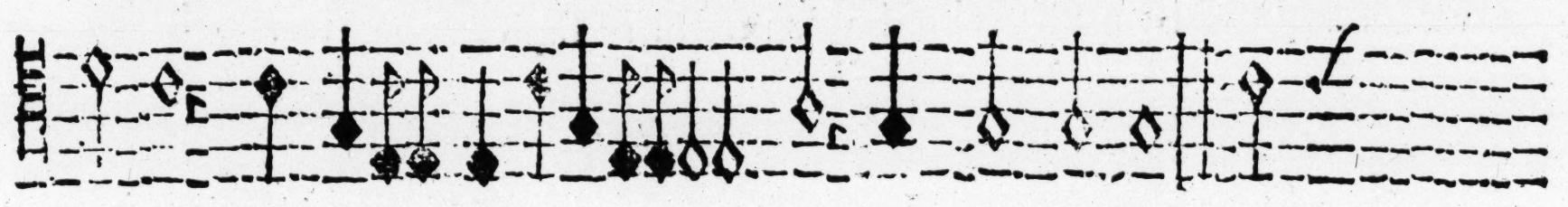
cannott pry, here lets ſitt and whiſſt 7 play, ſinge to my pipe a roundelay.



Kepe well your ray my lads, and ſhew your ſelues like men,

this day our foes ſhall feele our forces once againe, now let the trumpet

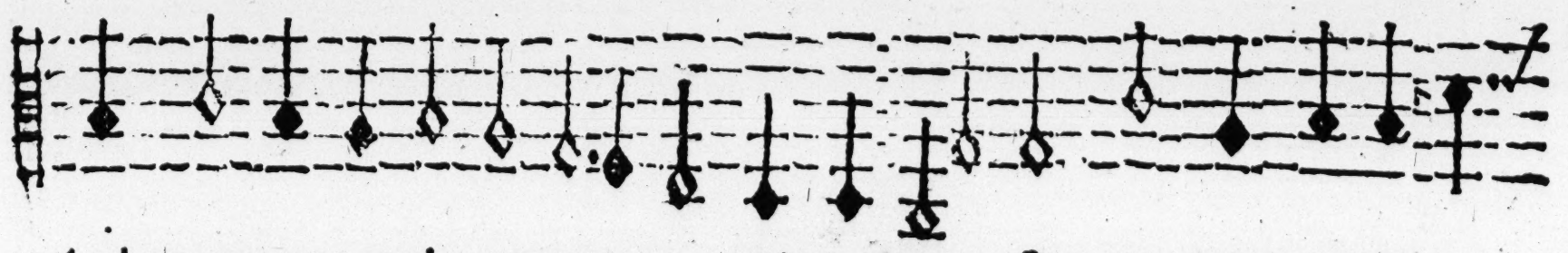
ſound .ii. their deadly blaſt, tantarra, tantarra, tantarra tan, ſtand to it firſt



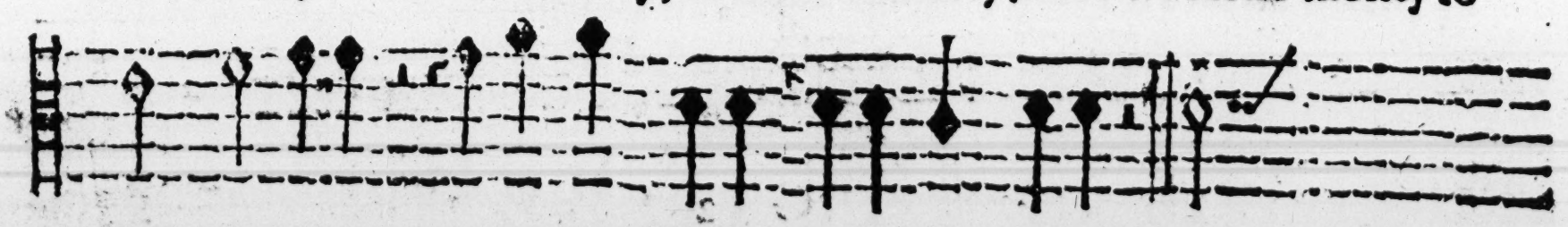
and laſt, with tautara ra .ii. ſee hey, they flie full faſt. Keepe *vt ſupra.*

90 .5.

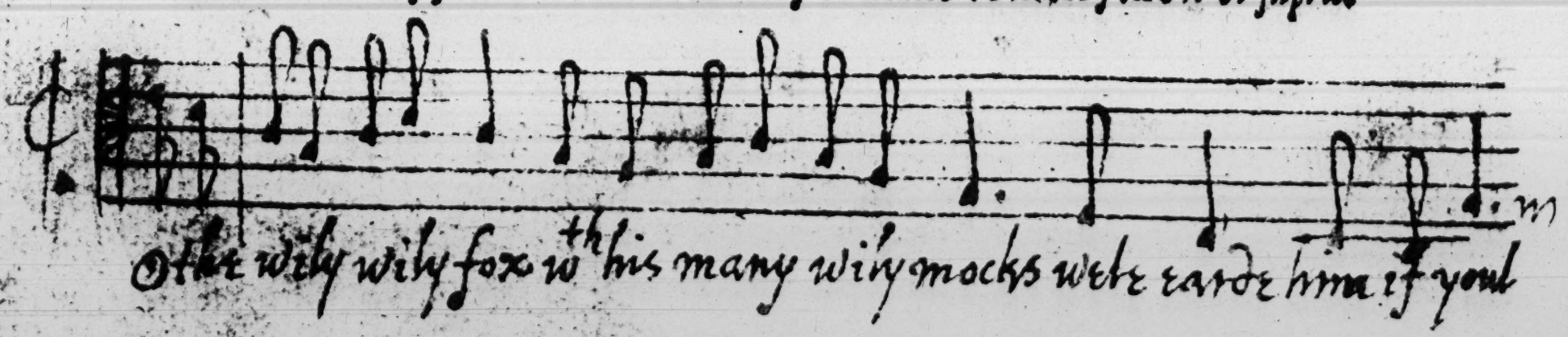
Ow ſhould I ſing wel and not be weary, and ii. Since we



lacke money to mcke vs merry, to make vs merry, ſince we lacke money to



make vs merry, ſince we lacke money to make vs merry. how *vt ſupra.*



O the wily wily fox w^th his many wily mocks wele earde him if youl

Rounds or Catches of ſixe

Voices.

Canon in the vniſon. 6 Voc.

91

Oy in the gates of Ieruſalem, peace bee in Sion. Ioy *vt ſupra.*

92

Andate nomen Domini, laudate ſerui Dominum qui

ſtatis in domo domini. Laudate vt ſupra.

93

Omine Fili Dei vi- vimiſerere noſtri, qui tollis.

qui tollis peccata mundi Domine vt ſupra.

but ſwallow, & now y we haut done to conclude this merry hunt lett vs roundly who

& hallo ſprethe drinke ||: prethe ||: drinke y the hunters may ſollow.

94 .5.

Benedic Domine nobis his donis tuis quæ de tua largitate
sumus sump-
turi. Benedic vt supra.

95 .5.

Now thanked bee the great God Pan, which thus pre-
serues my loued life, and thanked be I that keepe a man who ended hath
this bloudy strife, for if my man must prayses haue, what then must I
that keepe the knaue. Now vt supra.

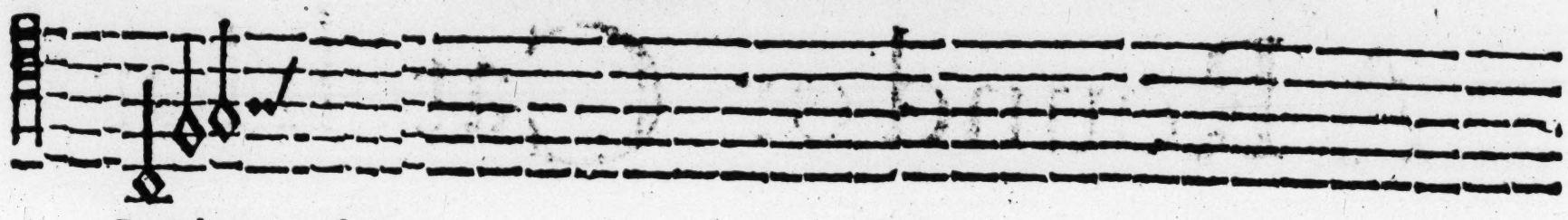
A Round or Catch for ſe-

uen Voices.

Canon in the vniſon. 7. Voc.

96 1 5.

Laudate nomen Domini ſuper omnes Gentes.



Laudate. vt ſupra.

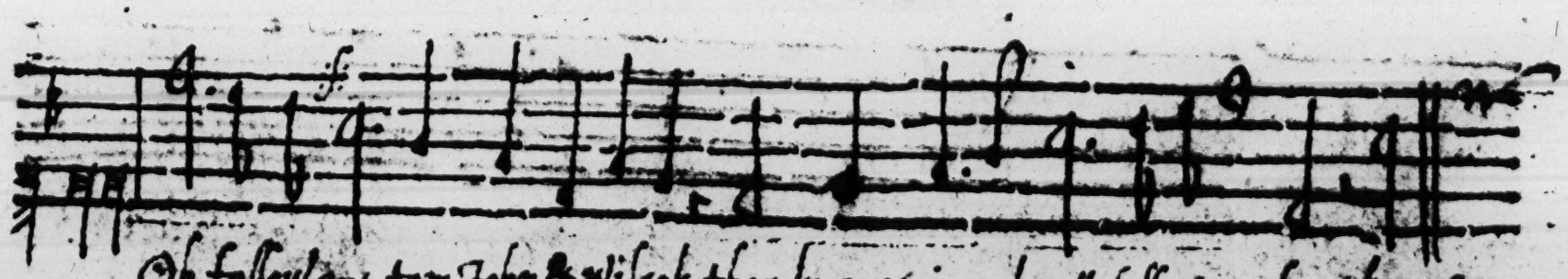
Rounds or Catches of

Eight Voices.

97 5.

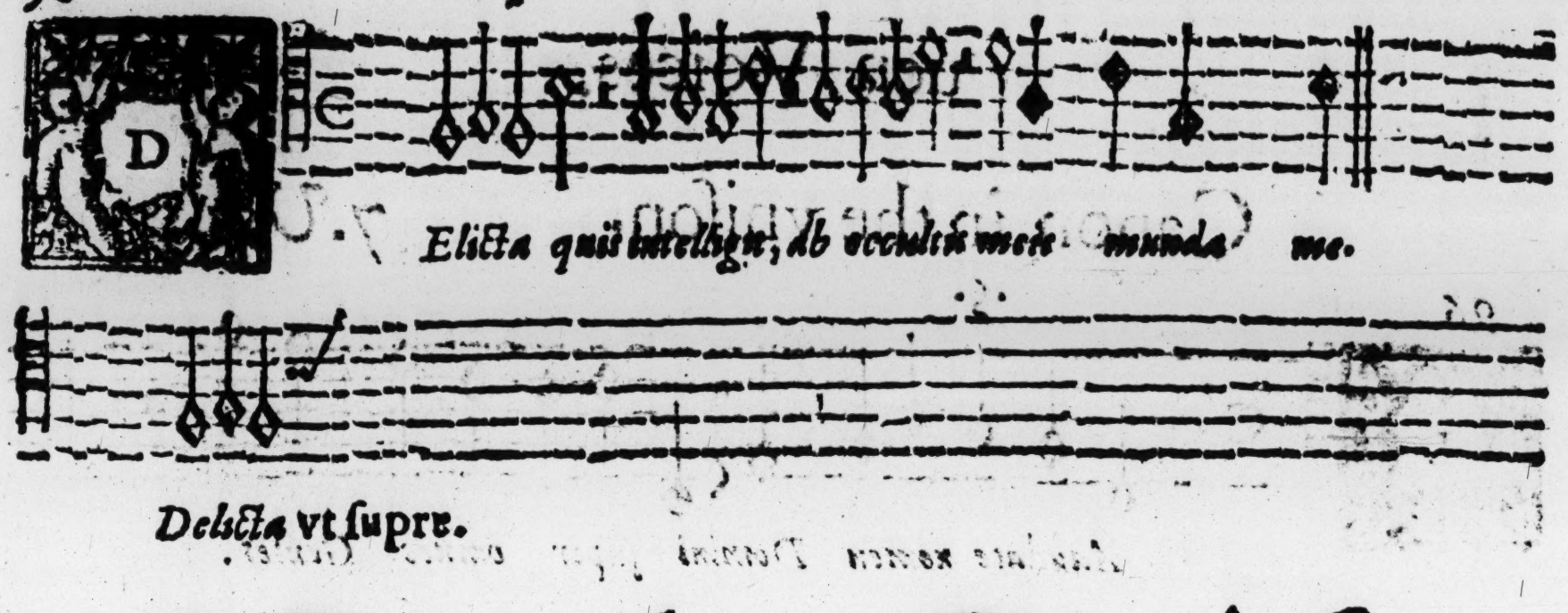
Ets hane a peale for Iohn Cookes ſoule for hee was a very

very honeſt man, an honeſt man. Lets vt ſupra.



Oh follow me tom John & wilcok thre knaues in a knott follow me ho, then, &c:

98



A Round or Catch for

Nine voices.

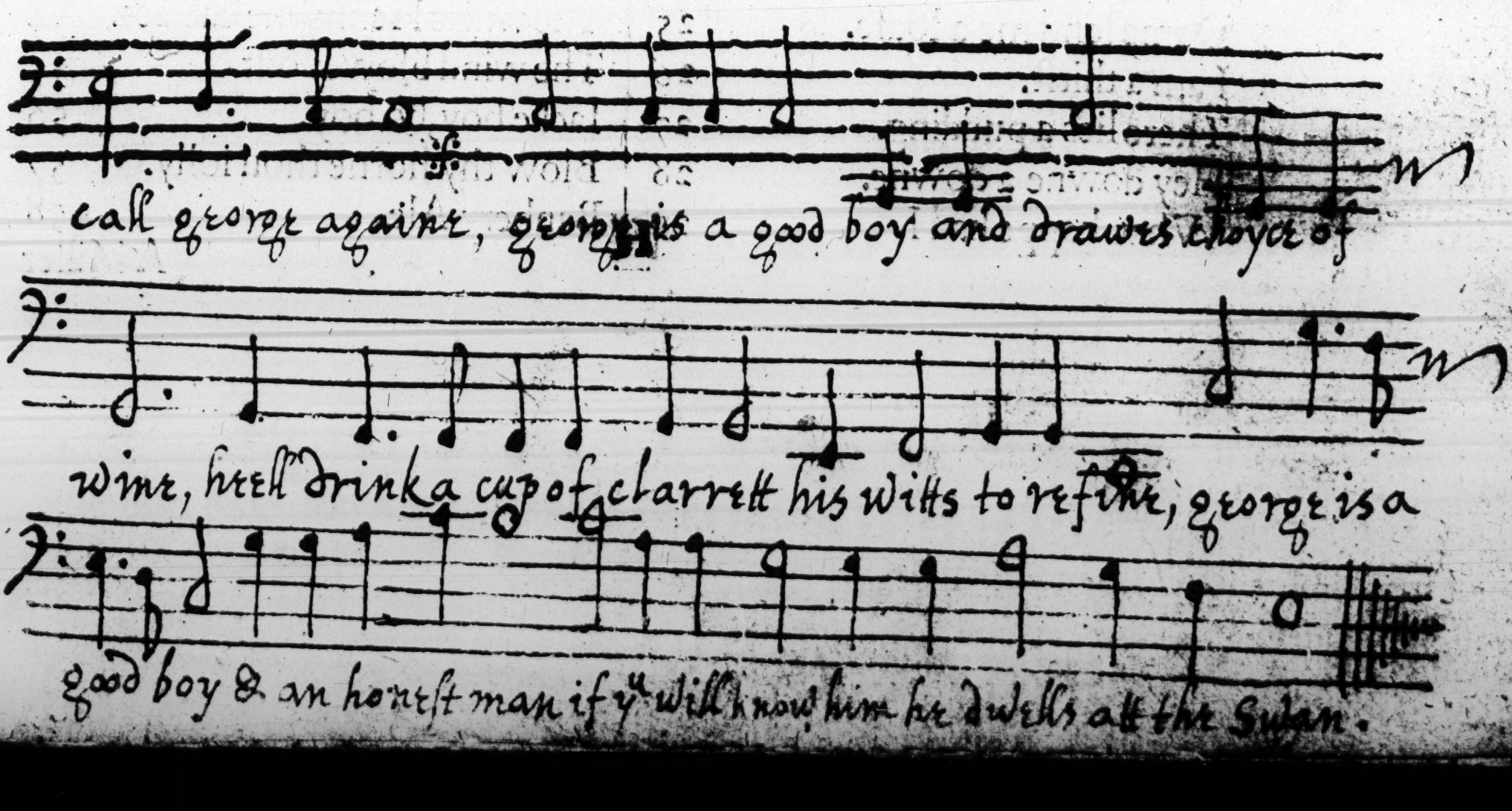
99

A Round or Catch for

ten or eleuen voices.

Canon in the vniſon. 10. *or* 11. *Voc.*

100



A Table of all the Songes

contained in this Booke.

Songs of three voices.

HEy hoe to the green. 1
O my fearefull dreames. 2
Iolly ſhepheard. 3
All into ſeruice. 4
New Oyſters. 5
Oken leaues. 6
Now God be with. 7
Well fare the Nightingale. 8
Follow me quickly. 9
Now kiſſe the cup. 10
New Oyſters new. 11
All in to ſeruice. 12
Hey downe a downe. 13
Miſerere noſtri. 14
Pietas omnium. 15
Intende voci Orationis. 15
Hæc eſt vita æterna. 17
Miſerere noſtri. 18
O prayſe the Lord, 19
The Nightingale. 20
The olde dogge. 21
Ioan come kiſſe me now. 22
My Dame has in her huch. 23
Goe no more to Brainford 24
Dame lend me a loafe. 25
I am a thirſt. 26
There lies a pudding. 27
Hey downe a downe. 28
What happe had I. 29

Songs of foure voices.

Hey downe downe. 30
Vt, re, me, fa, ſol. 31
Miſerere mei Deus. 32
Conditor Kirie omnium. 33
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Exaudi Domine. 35
Ora & labora. 36
Quicquid petieritis. 37
Cantate Domino canticum. 38
Mane nobiſcum. 39
Emitte lucem tuam. 40
Fides eſt anima vitæ ſicut. 41
Deſcendet Chriſtus de cælo. 42
Aſcendit Chriſtus in cælum. 43
Adiuua nos Deus. 44
O Lord of whom I do depend. 45
Attend my people. 46
O Lord in thee is all my truſt. 47
O Lord turne not away. 48
Adieu ſeul ſoit bouneur. 49
Celebrous ſans ceſſe de: 50
Sanct eſcriture le 51
Donec aboire. 52
As I me walked in a May. 53
The white Henne ſhe cackles. 54
The wind blowes out. 55
Iacke boy, ho boy. 56
Blow thy horne thou iolly. 57
Banbery Ale. 58

A Miller

A miller, a miller, a miller, 59
Birch and greene holly. 60
The Larke Linit. 61
Trole trole the bole. 62
Now Robin lend. 63
Farewell mine owyne. 64
Fa, mi, fa, re, la, mi. 65
Musing mine owne selfe. 66
To Portsmouth. 67
Come drinke to me. 68
Lets haue a Peale 69
Sing we this roundelay. 70
Vt, re, mi, fa, mi, re, vt. 71
Lady come downe. 72
Loue sweet loue. 73
Sing after fellowes. 74

Songs of fiue voices.

Come follow me merily. 75
White wine and suger. 76
Libera me Domine. 77
Vniuersa transeunt. 78
Vias tuas Domine demonstra. 79
Fides est anima. 80
Si non pauisti occidisti. 81
Verbum Domini manet. 82
Sing you after me. 83
Iinkin the Iester. 84
Hey ho no body. 85
Vt, re, mi, fa, sol, la, 86
Let Lobcocke. 87
Vt, re, mi, fa, sol. 88
Keepe well your ray. 89
How should I sing well, 90

Songs of sixe voices.

Ioy in the gates of Ierusalem. 91
Laudate nomen Domini. 92
Domine Fili Dei. 93
Benedic Domine nobis. 94
Now thanked be the. 95

A Song of seuen voices.

Laudate nomen Domini. 96

Songs of eight voices.

Lets haue a peale. 97
Delicta quis intelligit. 98

A Song of nine voices.

Hey hoe what shall I say. 99

A Song of ten voices.

Sing we now merily. 100

FINIS.

Come lett vs singe merely singe merely and lett the worlde passe and

he y^t is angry is a foole & an asse, for vnder the rose for vnder the rose it was.

Nelham

Slaues to the world shalbe tost in a blanckett if I may haue my will

like to a wheele thats turninge vp so fast on yonder hill and falls

downe againe and downe againe the grounde it touch vntill.

Come ô come away and singe this roundelay fa la la:

Deuteromelia:

OR.

The Second part of Muſicks melodie, or melodius Muſicke.

OF

Pleaſant Roundelaies; *K. H. mirth, or* Freemens Songs.

AND

ſuch delightfull Catches.

Qui canere poteſt canat.
Catch, that catch can.

Vt Mel Os,
ſic Cor melos
afficit,
&
reficit.

LONDON:
Printed for *Thomas Adams*, dwelling in Paules Church-yard at the ſigne of the white Lion. 1609.

5

Mirth and *Muſicke* to the *Cunning-catcher*, *Derth* and *Phyſicke* to the *Cony-catcher*.

Secundæ cogitationes are euer (they ſay) *meliores*; and why may not then *ſecundæ Cantiones* be as well *dulciores*? I *preſume* they are ſo, and that makes me *reſume this vaine*, with hope that I ſhall not *conſume in vaine* my labour herein.

For firſt, the kinde *acceptation* of the former *Impreſsion* is as a new *invitation* to this latter *Edition*, though not of the ſame things, yet of things of the ſame *condition*; full of the ſame *delectation*, made to *pleaſe*, as the other were; to *pleaſe* I ſay, and that with as much *eaſe*, as the other; made truely Muſicall with Art by my *correction*, and yet plaine, and capable with eaſe, by my *direction*.

Againe, *Bonum quò communius eò melius*, we know; and I know no reaſon, why *iucundum*, *quò communius*, ſhould not be as well *iucundius*: Now then the nature of theſe (call them as you will) in regard of their *facilitie* and ſo their *capabilitie* is more *communicable*, then any other kinde of Muſicke, and in this reſpect more

commendable; and will be I am ſure more *acceptable*, becauſe the things which many heretofore haue priuately *ioyed in*, may now by this meanes, publikely be *inioyed*.

Neither, can he, that is the moſt *able* Muſition ſay, but that of theſe *moſt* men, *almoſt* all men are *capable*, that are not *altogether* immuſicall: Neither can He, that is moſt *ſpitefull* ſay, but they are very *delightfull*, I, and ſome way *gainfull* too; (yet more *paine-full* to me, I am ſure, then *gainefull*.) But, though there bee but little to bee *gotten* by them, yet pittie were it, ſuch Mirth ſhould be *forgotten* of vs; And therefore to make an end, I ſay no more but ——— *Siquid nouiſti dulcius iſtis.*

Candidus imperti; ſi non, his vtere mecum, either *commend* me, or *come* and *mend* me, and ſo I *end* me, as *reſolute* as thou art *diſſolute*.

Thine *T. R.*

3 voc: Bo: Nelham

Wilt thou lend me thy mare to ride but a mile? No, shres lame goinge ouer

a stile: but if thou wilt her to me spare, thou shalt haue mony for thy mare

Oho ho say you for: ||: mony shall make my mare to goe, :||:

3 voc: Fielton

Methinks that I do heare the voyce of Chanticleere, the day begins to peepe

arise my deare: Come away come come away come come I say make no

delay, Apollo rideth post, my loue is well nighe lost, Alack alas and well

a day was euer man so crost.

A Table of all the Songs contained in this Booke.

Freemens Songs to 3. Voices.

AS it fell on a holy day. I
The flye she sat. II
We be Souldiers three. III
By Landſ-dale hey ho. IIII
By Landſ-dale, *another way*. V
We be three poor Mariners. VI
Of all the birds. VII

Rounds or Catches to 3. Voices.

LOrd heare the poore. VIII
Browning Madam. IX
Hold thy peace. X
Glad am I. XI
Margery ſerue well. XII
Three blinde mice. XIII
The great bels of Oeſney. XIIII
Maſt's come downe. XV

Freemens Songs to 4. Voices.

Martin ſaid to his man. XVI
Giue vs once a drink. XVII
Who liueth ſo merry. XVIII
By a bancke as I lay. XIX
To morrow the Fox. XX
Wilt I prethee go to bed. XXI
Yonder comes a. XXII.

Rounds or Catches to 4. Voices.

VT Re Mi Fa Sol La. XXIII
O my Loue. XXIIII
Go to *Ione Glouer*. XXV
The maide ſhe went. XXVI
I C V B A K. XXVII
Sing with thy mouth. XXVIII
By hils and dales. XXIX
The Pigion. XXX
Hey downe a downe. XXXI

FINIS.

Looke downe o lord vpon my sorrow full soule that turnes

and turnes but finds all + all + troubles + cares + lord

thy helpe I shall make mee glad and merry.

Mr: Crawford

3

This ale my bonny lads you see is browne as a berry then lett vs be merry hereon

houre and drink it ere its flatt, here's to the lad to my thumb boy

A

tis enough sir, fill mine host toms pott and toast, Come to me lad

lett it come boy drink it of sir, fill mine host toms pott and toast.

4 p^ts

3

Faur ore the watter haur ore haur ore haur ore thou bonny botman

f

thou an oare and Fse a store, and Fse giue the a groate man, the

winde is loud, the watters proude Fcannott row a fott man, Fca

nott what thy siller sud, an Fle ha neyne o' the groat man

misserere mei domine misserere mei misserere mei domine

misserere mei misserere mei domine misserere mei.

2 And when *Iohn Dory* to Paris was come,
a little before the gate a: :||:
Iohn Dory was fitted, the porter was witted,
to let him in thereat a: :||:

3 The first man that *Iohn Dory* did meet,
was good King *Iohn* of France a:
Iohn Dory could well his courtesie,
but fell downe in a trance a.

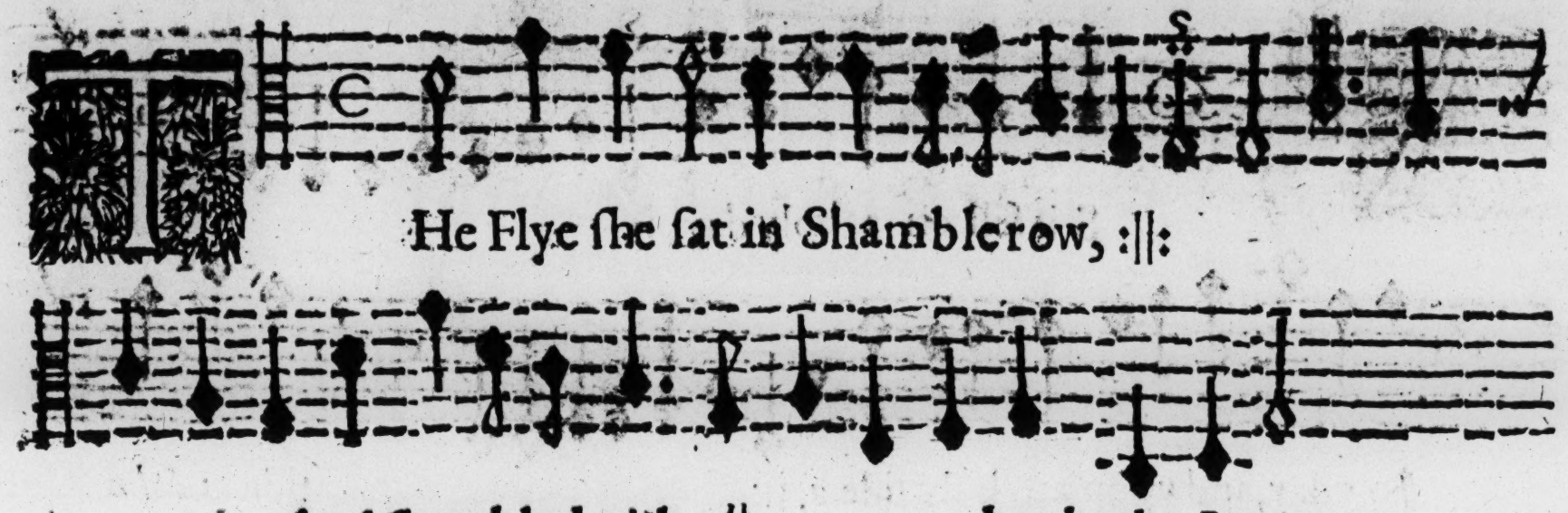
4 A pardon, a pardon my Liege & my king,
for my merie men and for me a:
And all the Churles in merie England,
Ile bring them all bound to thee a.

5 And *Nicholl* was then a Cornish man,
a little beside Bohyde a:
And he mande forth a good blacke Barke,
with fiftie good oares on a side a.

6 Run up, boy, to the maine top,
and looke what thou canst spie a:
Who, ho; who, ho; a goodly ship I do see,
I trow it be *Iohn Dory*.

7 They hoist their Sailes both top and top,
the meisleine and all was tride a:
What shot should be tide a.

8 The roring Cannons then were plide,
The braying Trumpets lowde they cride,
to courage both all and some a.
The grapling hookes were brought at length,
the browne bill and the sword a:
Iohn Dory at length, for all his strength,
was clapt fast vnder board a.



THe Flye ſhe ſat in Shamble row, :||:

And ſhambled with, :||: her heeles I trow.

And then came in ſir Cranion,
with legs ſo long and many a one.

2 And ſaid Ioue ſpeede Dame Flye, Dame Flye,
marry you be welcome good Sir quoth ſhe:
The Maſter humble Bee hath ſent me to thee,
to wit and if you will his true loue be.

3 But ſhee ſaid nay, that may not be,
for I muſt haue the Butterflye:
For and a greater Lord there may not be.
But at the laſt conſent did ſhee.

4 And there was bid to this wedding,
all Flyes in the field and Wormes creeping:
The Snaile ſhe came crawling all ouer the plaine,
with all her ioly trinckets at her traine.

5 Tenne Bees there came all clad in Gold.
and all the reſt did them behold:
But the Thonbud refuſed this ſight to ſee.
and to a Cow-plat away flyes ſhee.

6 But where now ſhall this wedding be?
for and hey nonny no in an old lue tree:
And where now ſhall we bake our bread?
for and hey nony no in an old horſe head.

7 And where now ſhall wee brew our Ale?
but euen within one Walnut ſhale:
And alſo where ſhall we our dinner make,
but euen vpon a galde Horſe backe.

8 For there wee ſhall haue good companie,
with humbling and bumbling and much melody:
When ended was this wedding day
the Bee hee tooke his flye away.

9 And laid her downe vpon the Marſh,
betweene one Marigold and one long graſſe:
And there they begot good maſter Gnat,
and made him the heire of all, that's flat.

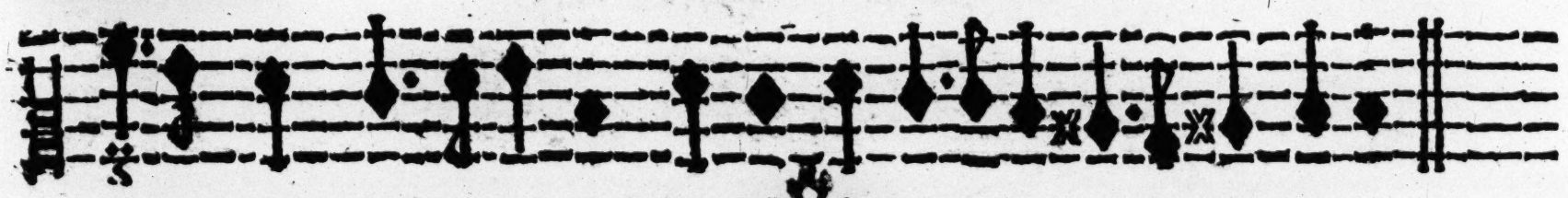
TREBLE.

Ee be Souldiers three, *Pardona moy ie vous an pree,*

Lately come forth of the low country, with neuer a penny of mony.
Fa la la la lantido dilly.

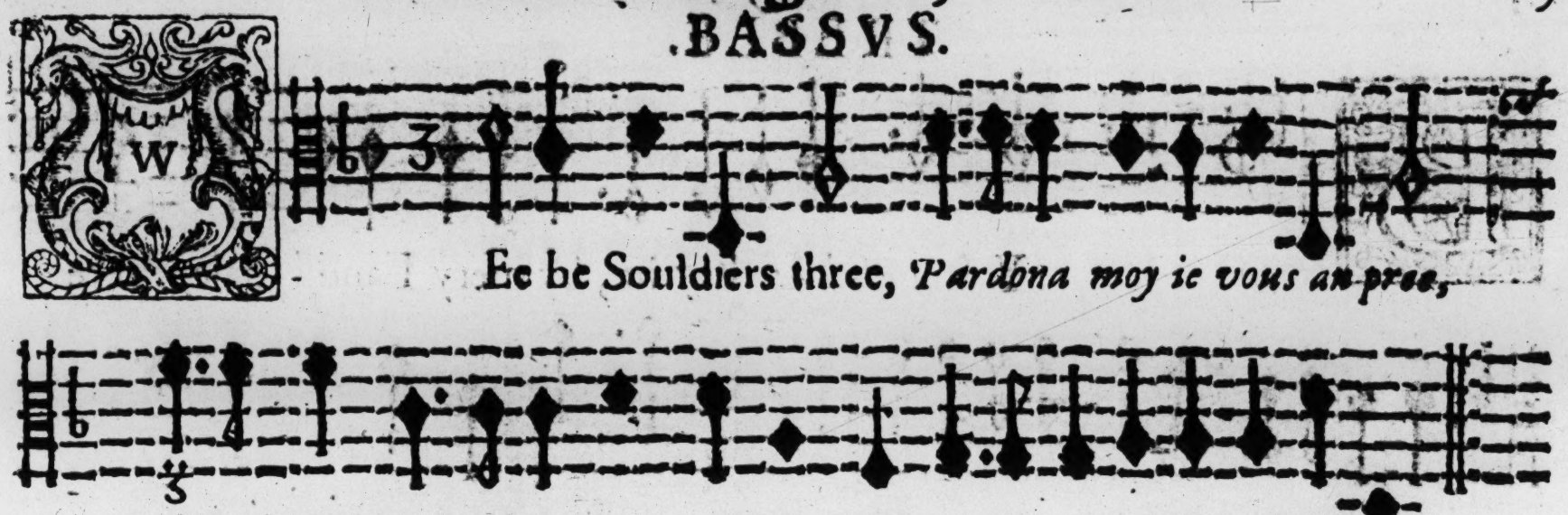
TENOR.

Ee be Souldiers three, *Pardona moy ie vous an pree,*



Lately come forth of the low country, with neuer a penny of mony.
Fa la la la lantido dilly.

BASSVS.



WEe be Souldiers three, *Pardona moy ie vous an pree,*

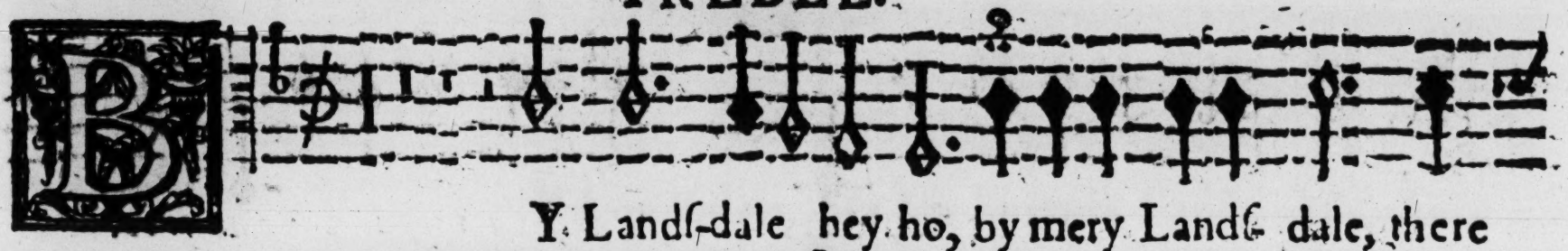
Lately come forth of the low country, with neuer a penny of mony.
Fa la la la lantido dilly.

2 Here Good fellow I drinke to thee,
Pardona moy ie vous an pree:
To all good Fellowes where euer they be,
with neuer a penny of mony.

3 And he that will not pledge me this,
Pardona moy ie vous an pree:
Payes for the ſhot what euer it is,
with neuer a penny of mony.

4 Charge it againe boy, charge it againe,
Pardona moy ie vous an pree:
As long as there is any incke in thy pen
with neuer a penny of mony.

TREBLE.

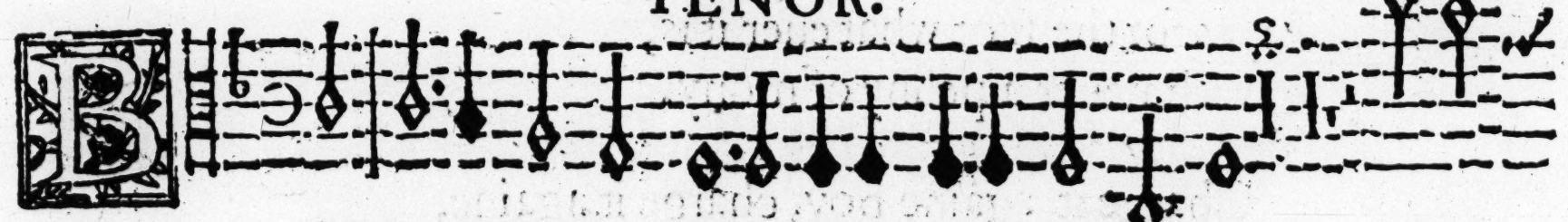


BY Landſ-dale hey ho, by mery Landſ- dale, there

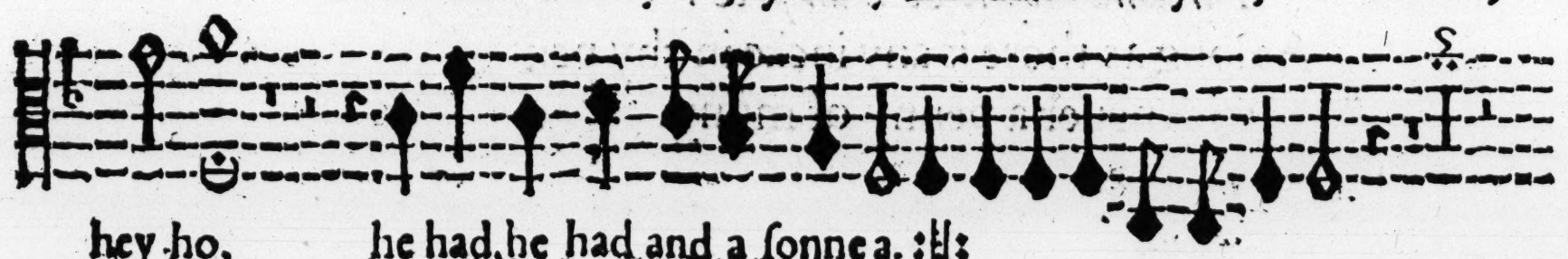
dwelt a iolly Miller, and a very good old man was hee, was he, hey, ho:

he had, he had, and a ſonne a. he had, he had and a ſonne.

TENOR.

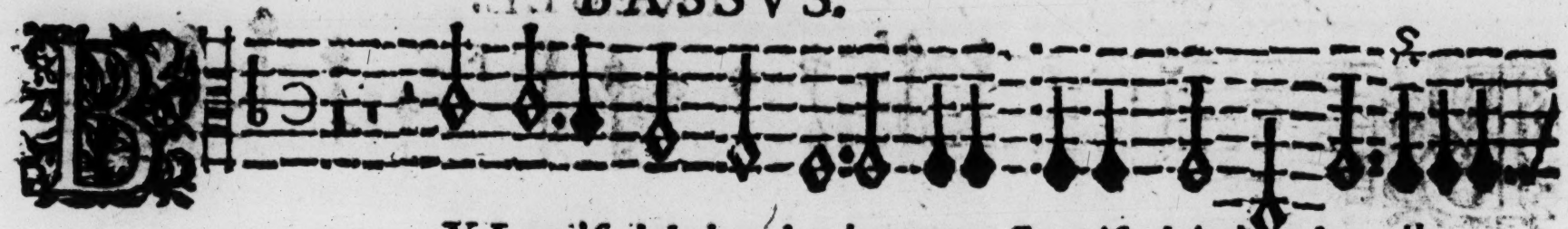


BY Landſ-dale hey ho, by mery Landſ-dale hey ho, was he,



hey ho, he had, he had and a ſonne a. :‖:

BASSVS.



Y Landſ- dale hey ho, by mery Landſ- dale, hey ho, :||:

there dwelt a iolly miller, and a very good old man was he, hey ho, he

had, he had and a ſonne a, he had, :||: he had, he had:

2 He had, he had and a ſonne a, :||:
men called him *Renold*,
and mickle of his might was he, was he, hey ho.

3 And from his father a wode a, :||:
his fortune for to ſeeke,
from mery Landſdale wode he, wode he, hey ho.

4 His father would him ſeeke a, :||:
and found him faſt a ſleepe.
among the leaues greene was he, was he, hey ho.

5 He tooke, he tooke him vp a, :||:
all by the lilly white hand,
and ſet him on his feet, and bad him ſtand, hey ho.

6 He gaue to him a benbow, :||:
made all of a truſty tree,
and Arrowes in his hand and bad him let them flee.

7 And ſhoote was that that a did a, :||:
ſome ſay he ſhot a mile,
but halfe a mile and more was it was it, hey ho.

8 And at the halfe miles end, :||:
there ſtood an armed man,
this childe he ſhot him through, and through, and through, hey hoy.

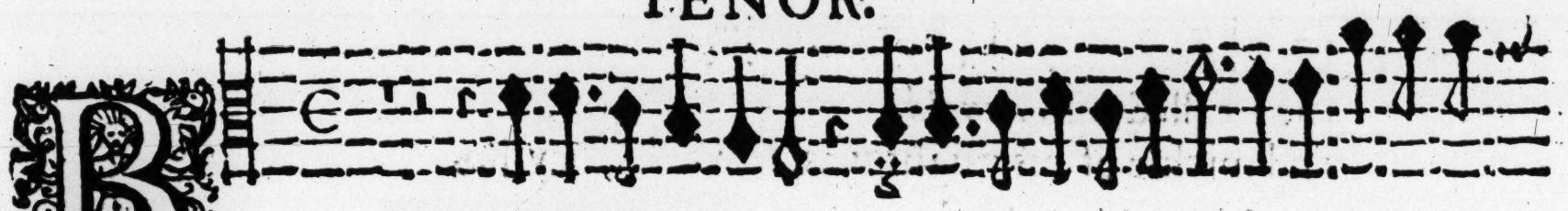
9 His beard was all on a white a, :||:
as white as Whale is bone,
his eyes they were as cleare, as Chriſtall ſtone, hey ho.

10 And there of him they made :||:
good yeoman *Robin hood*,
[illegible] and little [illegible], hey ho.

Another way TREBLE.

BY Landſdale, &c.

TENOR.



BY Landſdale, &c.

BASSVS.

BY Landſdale hey ho, by mery Landſ-dale hey ho, :||:

there dwelt a iolly Miller, and a good old man was he, was he,

hey ho: he had, he had and a ſonne a. :||:

2 He had, he had and a ſonne a, :||:
men called him *Renold*,
and mickle of his might was he, was he, hey ho.

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9 His beard was all on a white a, :||:
as white as Whale is bone,
his eyes they were as cleare, as Chriſtall ſtone, hey ho.

10 And there of him they made :||:
good yeoman *Robin hood*,
Scarlet, and little *Iohn*, and little *Iohn*, hey ho.

TREBLE.

WEe be three poore Mariners,newly come from the ſeas,

Wee ſpend our liues in ieopardy, whiles others liue at eaſe : Shall we goe

daunce the round,the round,the round,and ſhall we goe daunce the round?:||:

and he that is a bully boy,come pledge me on the ground.:||:

TENOR.

WEe be three poore Mariners,newly come from the ſeas,

We ſpend our liues in ieopardy,whiles others liue at eaſe : Shall we goe daunce

the round? :||: and ſhall we goe daunce the round? And

he that is a bully boy,come pledge me on the ground.:||:

BASSVS

We be three poore Mariners, newly come from the seas, We

spend our liues in ieopardy, whiles other liue at ease. Shall we goe daunce the

round?:||: and shall we goe daunce the round?:||: And

he that is a bully boy, come pledge me on the ground.:||:

2 We care not for those martiall men,
that doe our states disdaine:
But we care for those Marchant men,
which doe our states maintaine.

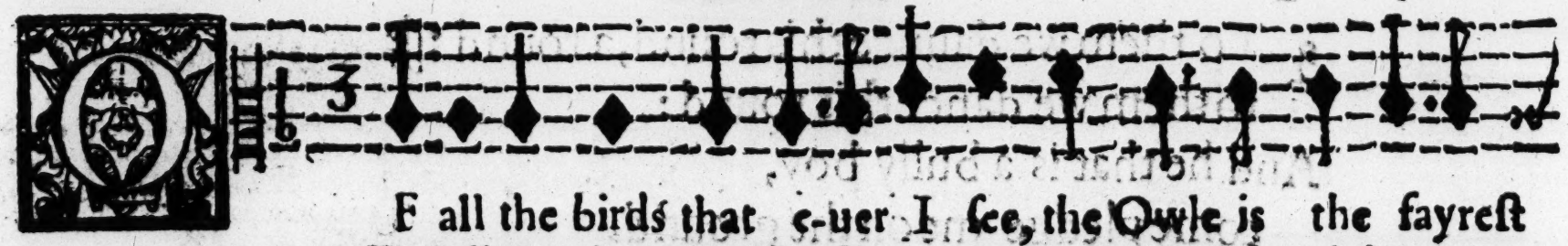
3 To them we daunce this round, a round:||:
to them we dance this round:
And he that is a bully boy,
come pledge me on the ground.

Freemens Songs of 3. Voices.

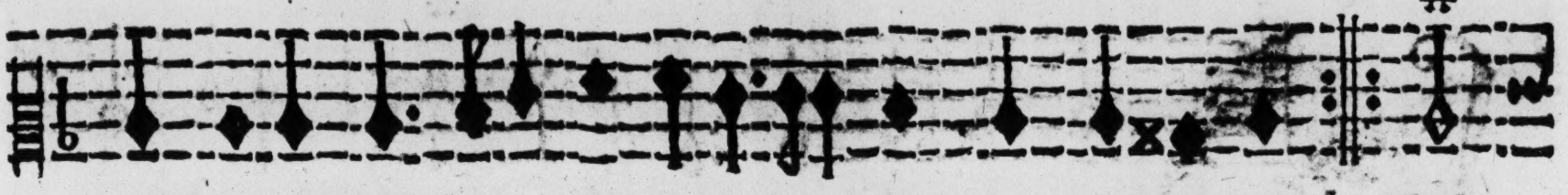
TREBLE.

O all the birds that e-uer I ſee, the Owle is the fayreſt
For all the day long ſhe ſits in a tree, and when the night comes
in her de-gree, Te whow, ſir knaue to thou, this ſong is well ſung,
away flies ſhe,
I make you a vow, and he is a knaue that drinketh now. Noſe, noſe, noſe,
noſe, and who gaue thee that iolly red noſe? Nutmegs and cloues,
and that gaue thee thy iolly red noſe. Noſe, noſe:

TENOR.



O all the birds that e-uer I ſee, the Owle is the fayreſt
For all the day long ſhe ſits in a tree, and when the night comes
in her de-gree, Te whit, to whom drinks thou. this ſong is
a-way flies ſhe,

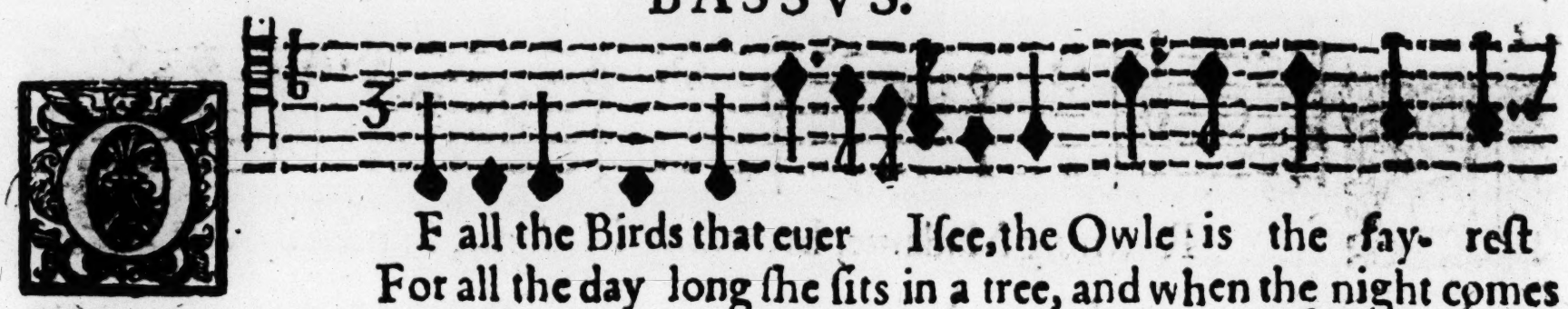


well ſung, I make you a vow, and he is a knaue that drinketh now, Noſe,

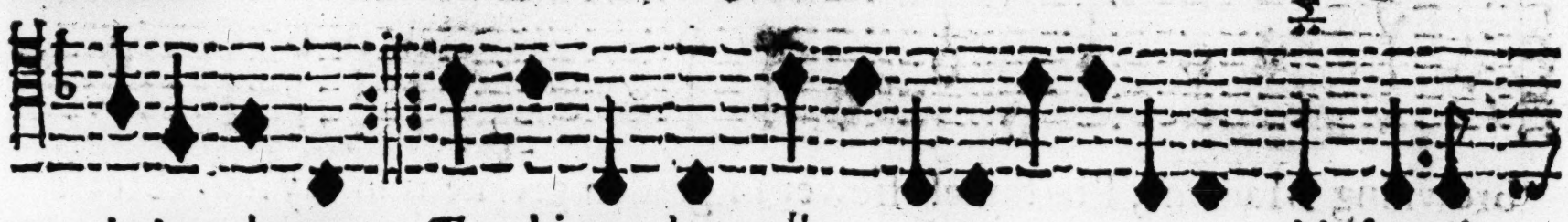
noſe, noſe, noſe, and who gaue mee this iolly red noſe? Sinamont, & Ginger,

Nutmegs and Cloues, and that gaue me my iolly red noſe. Noſe, noſe:

BASSVS.



O F all the Birds that euer I ſee, the Owle is the fay- reſt
For all the day long ſhe ſits in a tree, and when the night comes



in her degree. Te whit te whow, :||: this ſong is
away flies ſhe.

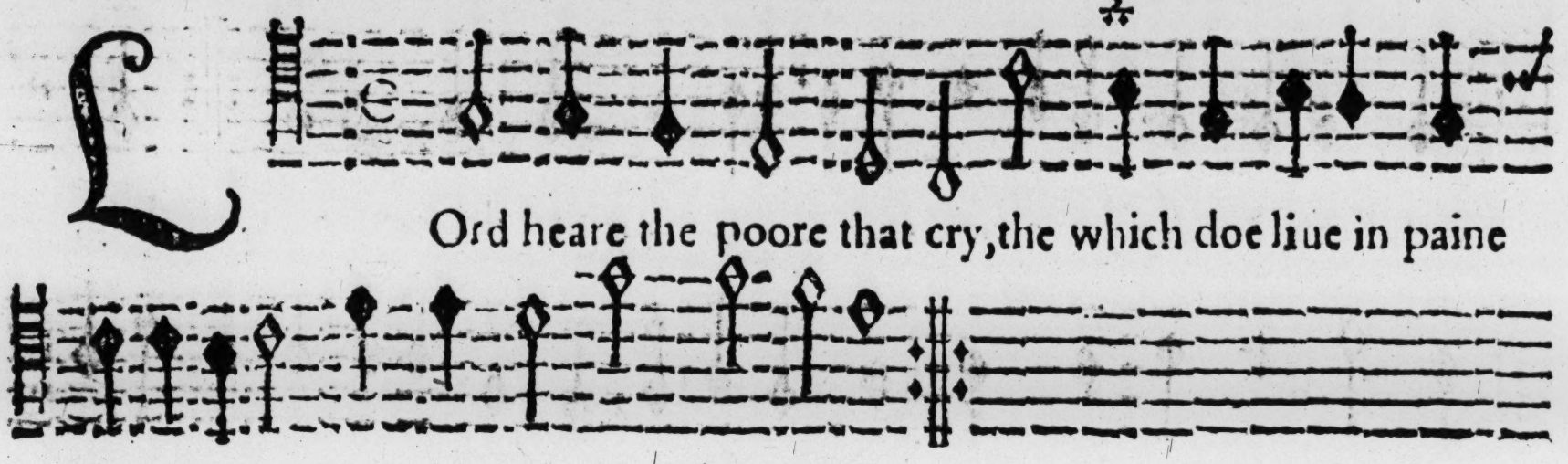
well ſong I make you a vow, and hee is a knaue that drincketh now.

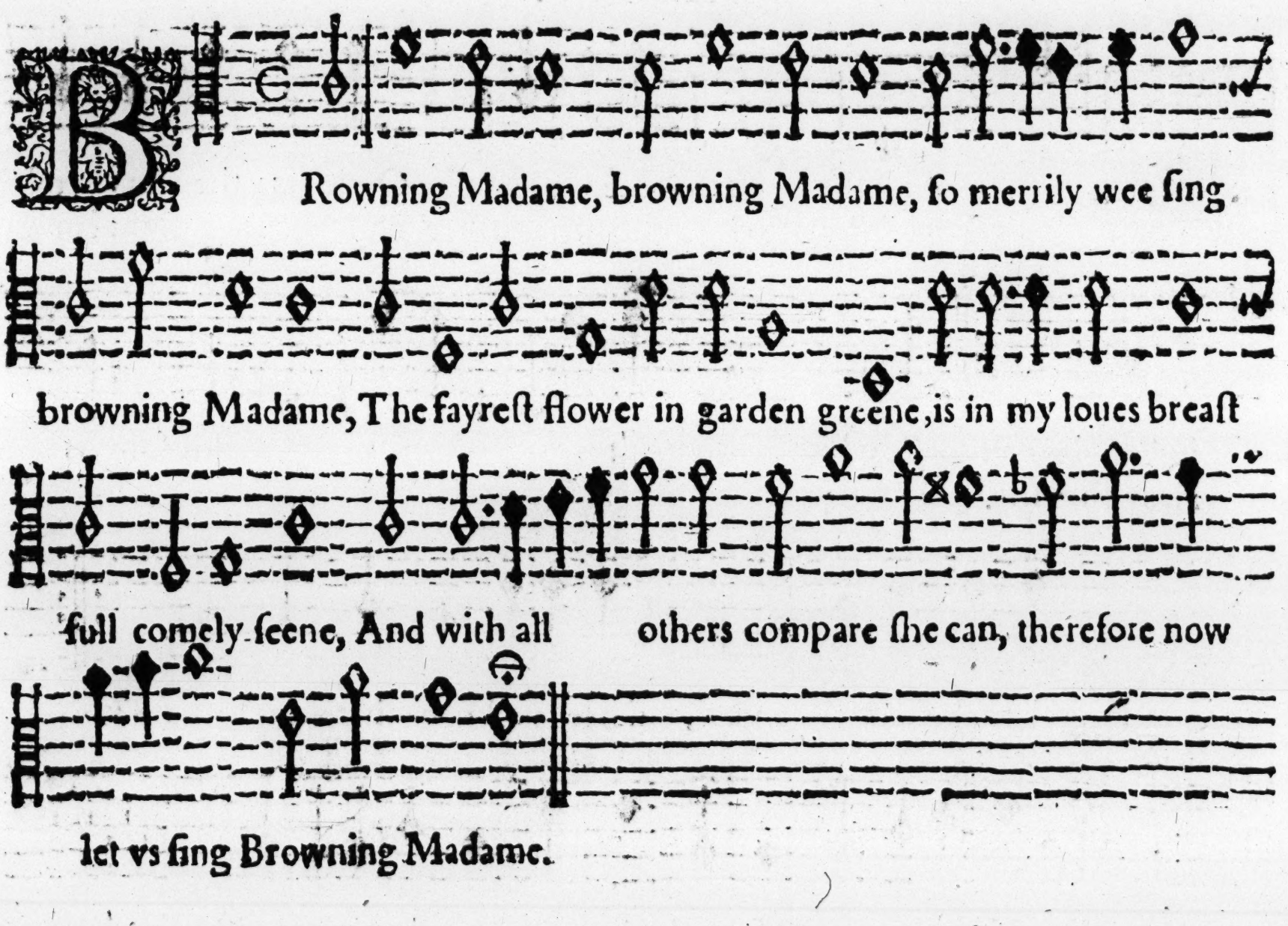
Noſe, Noſe, Noſe, noſe, and who gaue thee that iolly red Noſe?

Nutmegs and cloues, and that gaue thee thy io lly red Noſe. Noſe,

Here endeth the Freemens Songs. C 3

Rounds or Catches of 3. Voices.

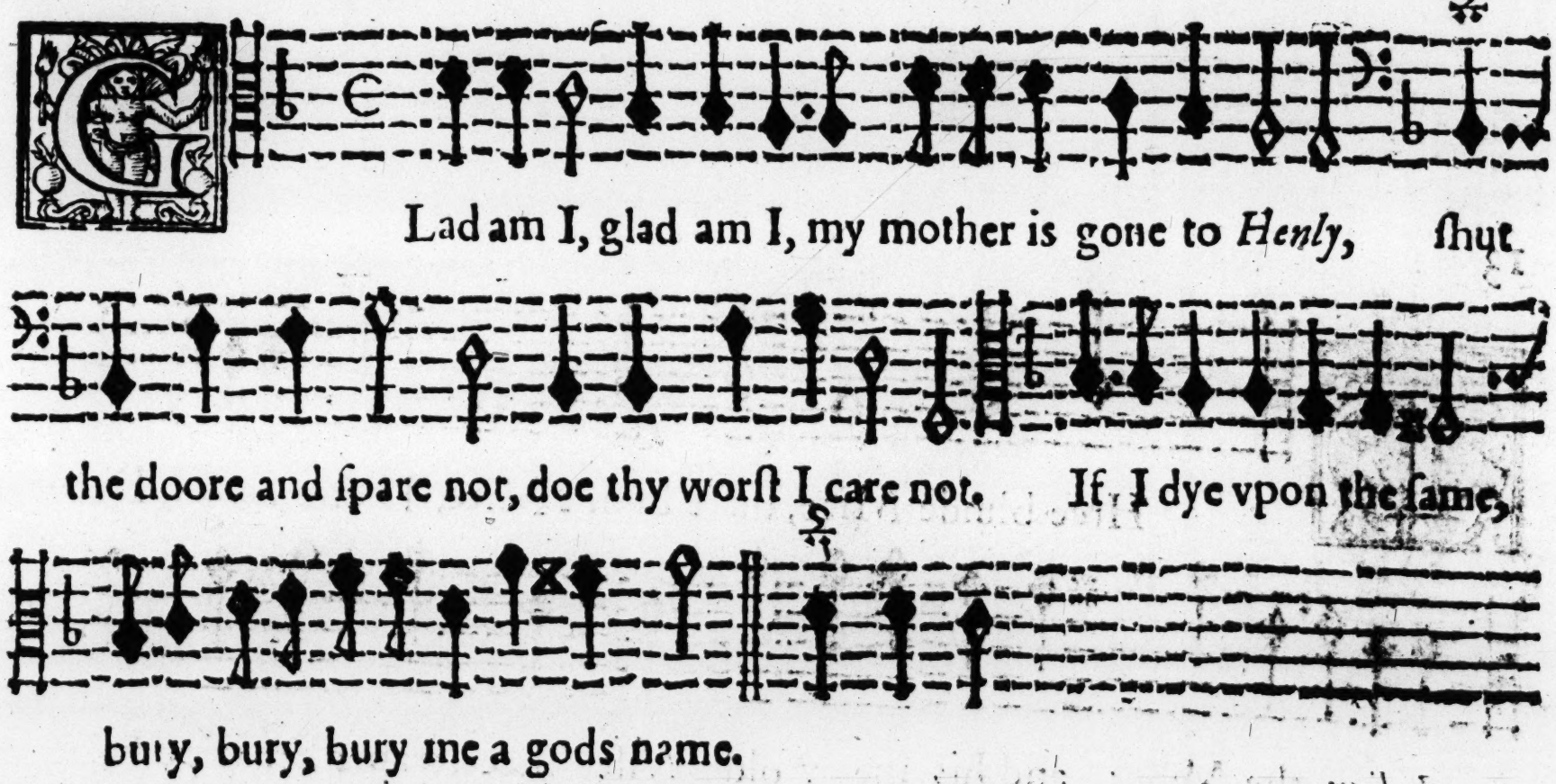




Olde thy peace, and I pree thee hold thy peace thou knaue,

third. *ſecond.*

thou knaue : hold thy peace thou knaue.



Lad am I, glad am I, my mother is gone to *Henly*, ſhut

the doore and ſpare not, doe thy worſt I care not. If I dye vpon the ſame,

bury, bury, bury me a gods name.

MArgerie ſerue well the blacke Sow all in a miſtie

Morning, Come to thy dinner Sow come, come, come, or elſe thou ſhalt

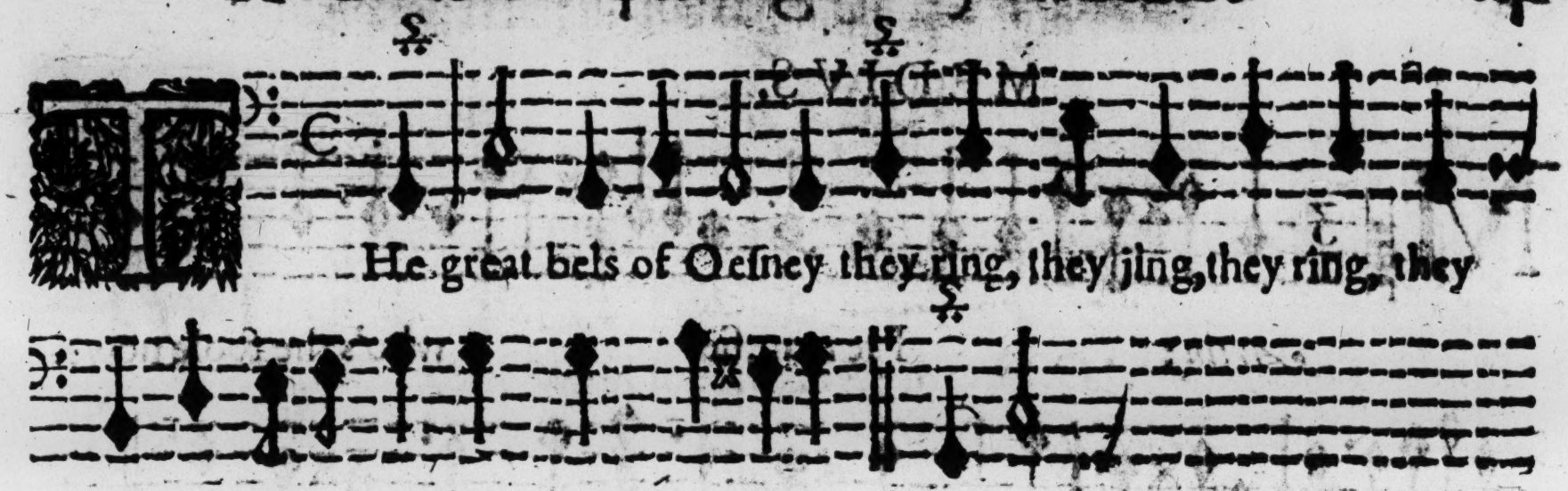
haue neuer a crumme.

13

THree blinde Mice, three blinde Mice, Dame *Iulian*, Dame

Iulian, the Miller and his merry olde Wife, ſhee ſcrapte her tripe licke

thou the knife.



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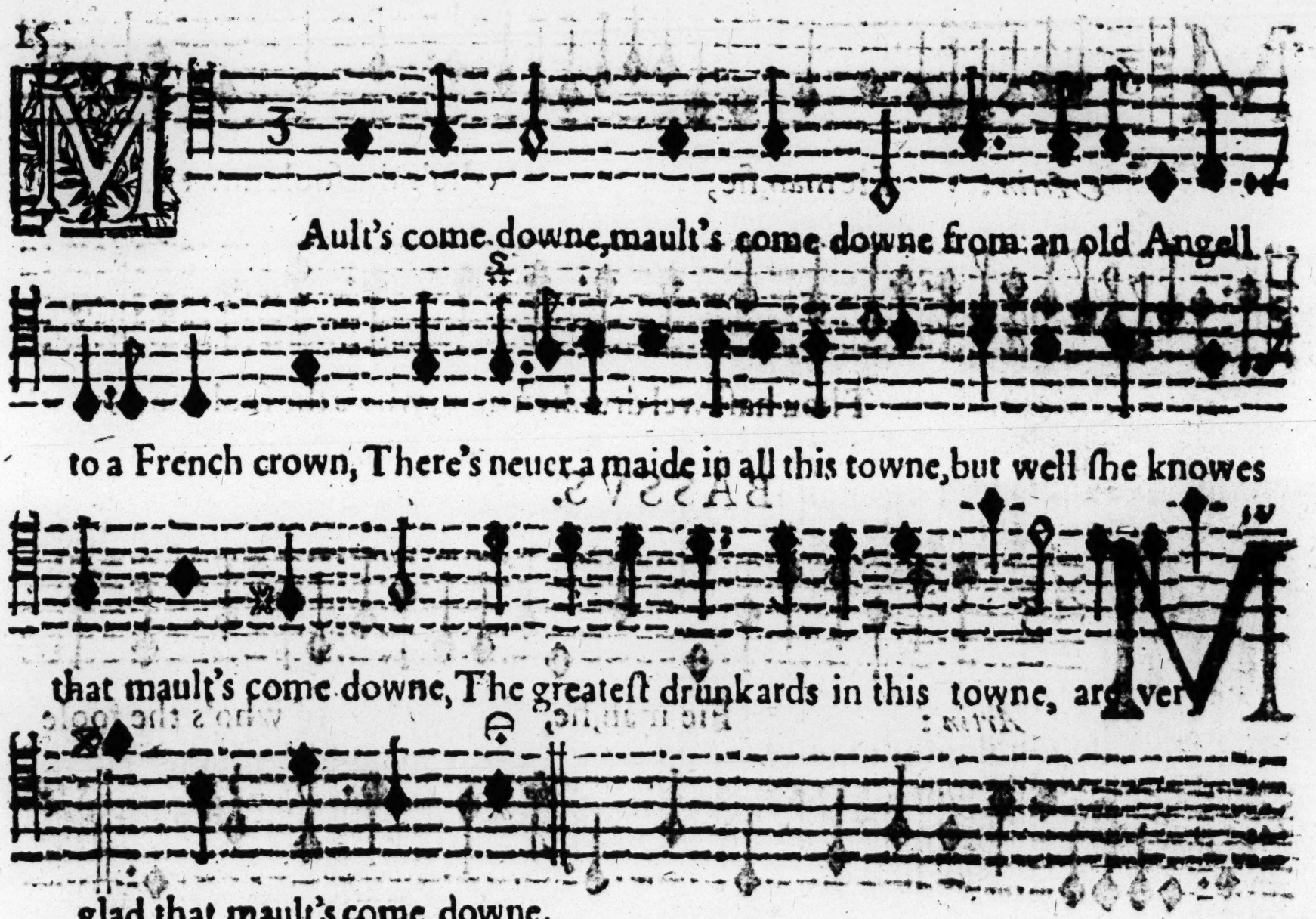


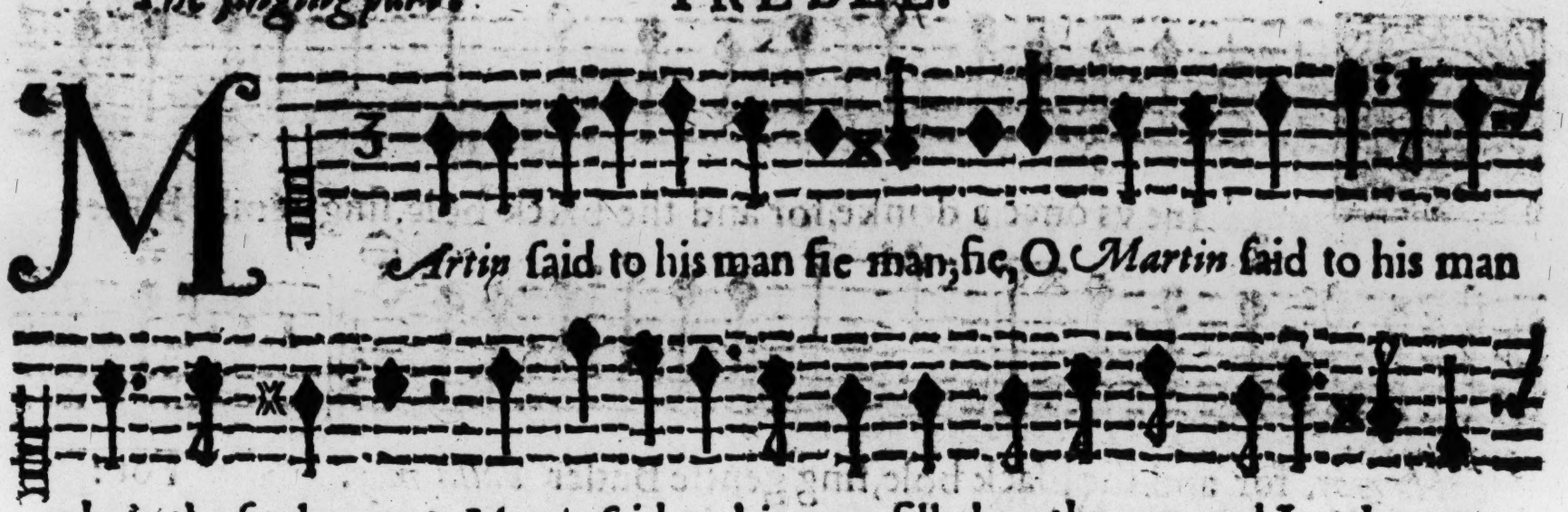
Here endeth the three parts.

MEDIVS.

TENOR.

BASSVS.

The singing part. TREBLE.



Martin said to his man fie man, fie, O *Martin* said to his man who's the foole now? *Martin* said to his man fill thou the cup and I the can, Thou hast well drunken man, who's the foole now.

2 I see a sheepe shering corne,
Fie man, fie:
I see a sheepe shearing corne,
Who's the foole now?
I see a sheepe shearing corne,
And a cowherd blow his horne,
Thou hast well drunken man,
Who's the foole now?

3 I see a man in the Moone,
Fie man, fie:
I see a man in the Moone,
Who's the foole now?
I see a man in the Moone,
Clowting of Saint *Peters* shoone,
Thou hast well, &c.

4 I see a hare chase a hound,
Fie man, fie:
I see a hare chase a hound,
who's the foole now?
I see a hare chase a hound,
Twenty mile aboue the ground,
Thou hast well drunken man,
Who's the foole now?

5 I see a goosering a hog,
Fie man, fie:
I see a goosering a hog,
Who's the foole now?
I see a goose ring a hog,
And a snayle that did bite a dog,
Thou hast well, &c.

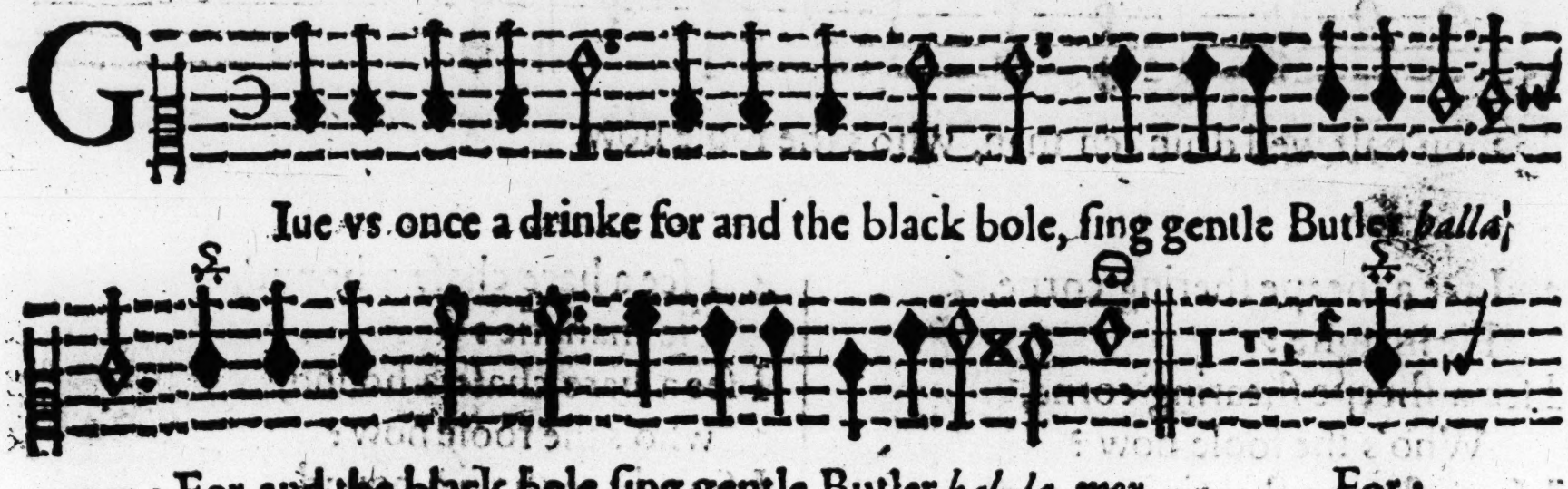
6 I see a mouse catch the cat,
Fie man, fie:
I see a mouse catch the cat,
Who's the foole now?
I see a mouse catch the cat,
And the cheese to eate the rat,
Thou hast well drunken man,
Who's the foole now?

TREBLE

Iue vs once a drinke, for and the black bole, sing gentle Butler

bal-la moy. for and the black bole, sing gentle Butler *balla moy.* For:

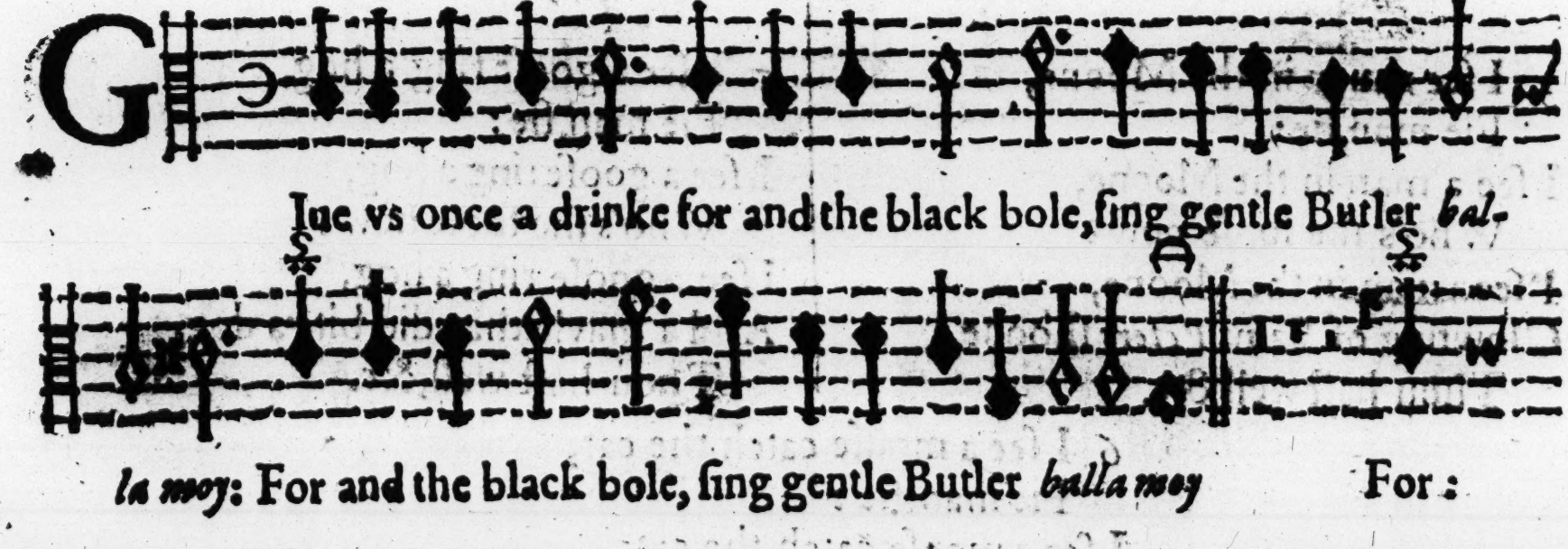
MEDIVS.



Iue vs once a drinke for and the black bole, sing gentle Butler *balla*

moy: For and the black bole, sing gentle Butler *bal-la moy* For:

TENOR.

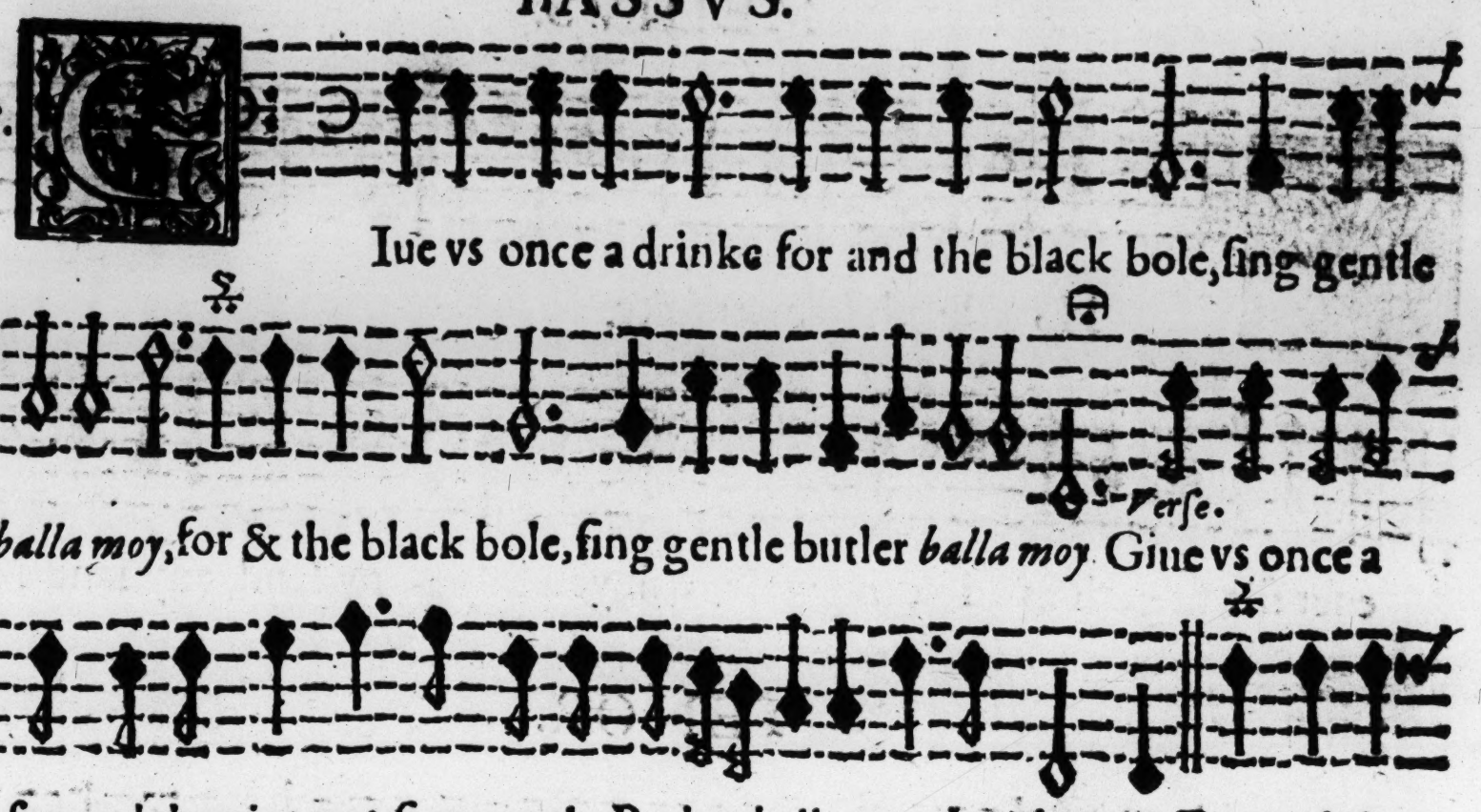


Iue vs once a drinke for and the black bole, sing gentle Butler *bal-*

la moy: For and the black bole, sing gentle Butler *balla moy* For:

RASSVS.

Chorus.



Giue vs once a drincke for and the quart pot,
ſing gentle Butler *balla moy*:
The quart pot, the pint pot,
for and the black bole. &c.

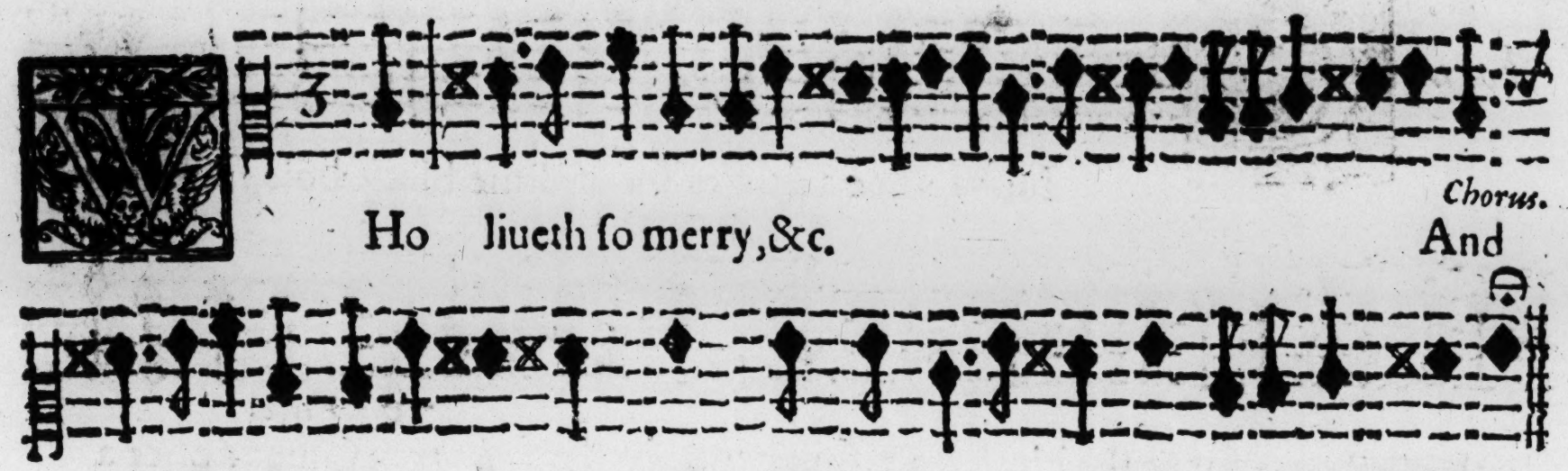
Giue vs once a drinck for and the pottle pot,
ſing gentle Butler *balla moy*:
The pottle pot, the quart pot, the pint pot,
for and the blacke bole, &c.

Giue vs once a drincke for and the gallon pot,
ſing gentle Butler *balla moy*:
The gallon pot, the pottle pot, the quart pot, the pint pot,
for and the blacke bole, &c.

Giue vs once a drinke for and the verkin,
ſing gentle Butler *balla moy*:
The verkin, the gallon pot, the pottle pot, the quart pot, the pint pot,
for and the blacke bole, &c.

Giue vs: kilderkin, &c. Giue vs: barrell, &c. Giue vs: hogſhead, &c.
Giue vs: Pipe, &c. Giue vs: Butt, &c. Giue vs: the Tunne, &c.

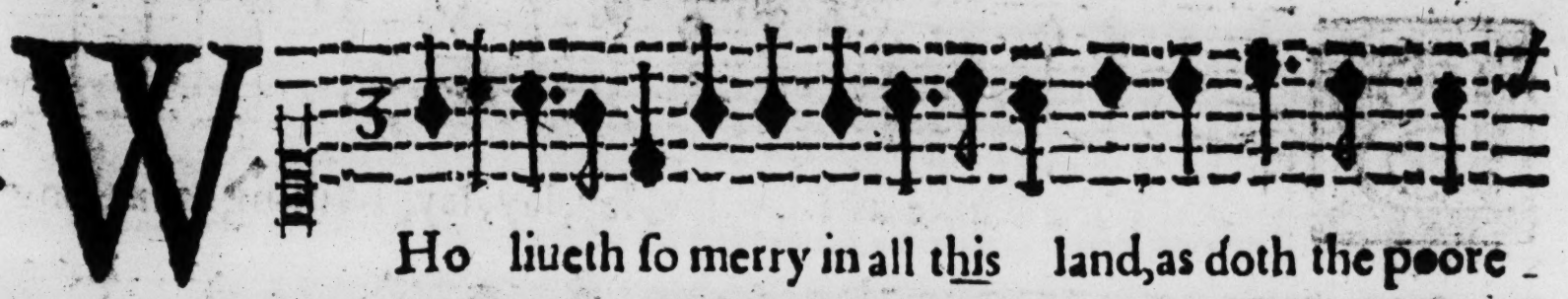
MEDIVS.



TENOR.

BASSVS

The ſinging part. TREBLE.

Verſe. 

Who liueth ſo merry in all this land, as doth the poore

chorus.

widdow that ſelleth the ſand? And euer ſhee ſingeth as I can gueſſe,

will you buy any ſand, any ſand Miſtris?

Ver. 2 The Broom-man maketh his liuing moſt ſweet,
with carrying of broomes from ſtreet to ſtreet:
Cho. Who would deſire a pleaſanter thing,
then all the day long to doe nothing but ſing

Ver. 3 The Chimney-ſweeper all the long day,
he ſingeth and ſweepeth the ſoote away:
Ch. Yet when he comes home although he be weary,
with his ſweet wife he maketh full merry.

Ver. 4 The Cobbler he ſits cobling till noone,
and cobbleth his ſhooes till they be done?
Cho. Yet doth he not feare, and ſo doth ſay,
for he knowes his worke will ſoone decay.

Ver. 5 The Marchant man doth ſaile on the ſeas,
and lye on the ſhip-board with little eaſe:
Cho. Alwayes in doubt the rocke is neare,
how can he be merry and make good cheare?

Ver. 6 The Husband-man all day goeth to plow,
and when he comes home he ſcrueth his ſow:
Cho. He moyleth and toyleth all the long yeare,
how can he be merry and make good cheare?

Ve. 7 The Seruingman waiteth frō ſtreet to ſtreet,
with blowing his nailes and beating his feet:
Cho. And ſerueth for forty ſhillings a yeare,
that tis impoſſible to make good cheare.

8 Who liueth ſo merry and maketh ſuch ſport,
as thoſe that be of thy pooreſt ſort?
Cho. The pooreſt ſort whereſoeuer they be,
they gather together by one, two, and three.

Bis. 9 And euery man will ſpend his penny,
what makes ſuch a ſhot among a great many?

FINIS.

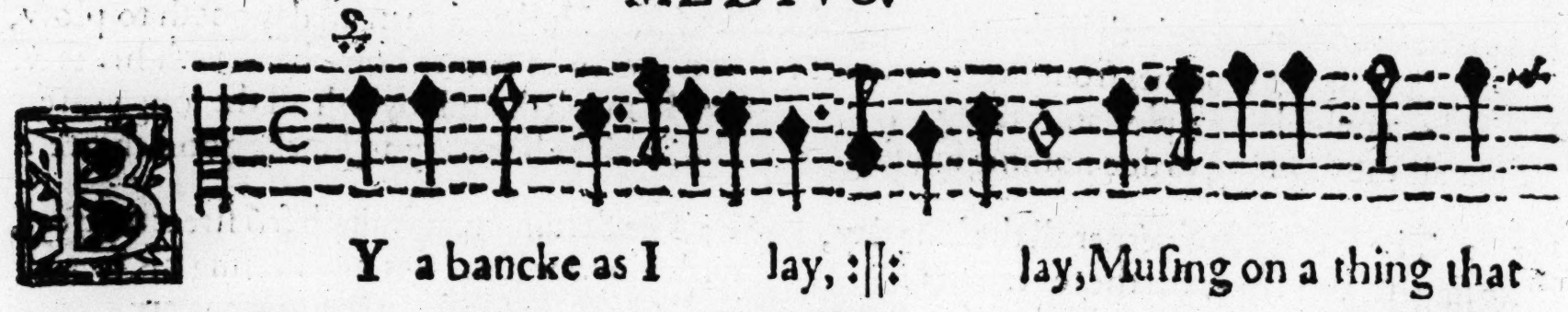
TREBLE.

BY a banke as I lay, lay, lay, lay, lay, Musing on a thing that

was past and gone hey ho, In the merry month of May, O some what before

the day, Me thought I heard at the last, the last, the last. O the:

MEDIVS.



BY a bancke as I lay, :||: lay, Musing on a thing that

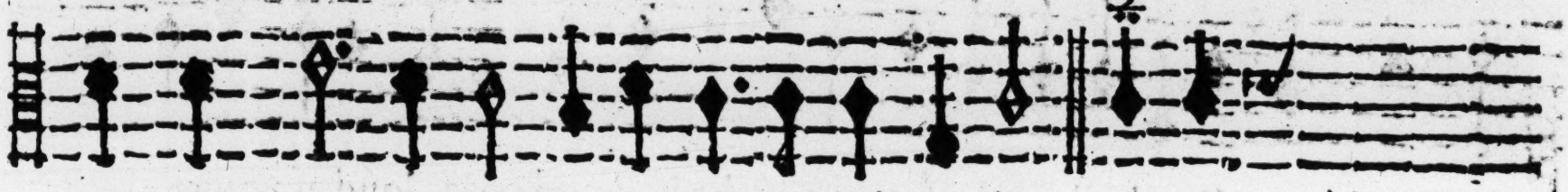
was past and gone hey ho, In the merry month of May, O some what before

the day, Me thought I heard at the last, the last, the last. O the:

TENOR.

BY a banck as I lay, lay, lay, lay, lay, musing on a thing that was

past and gone, hey ho, In the merry month of May, O some what before the



day, Me thought I heard at the last, the last, the last. O the:

BASSVS.

BY a bancke as I lay, lay, lay, lay, lay, lay, musing on a thing that

was past and gone, hey ho, In the merry month of May, O some what before

the day, Me thought I heard at the last, the last, the last. O the:

2 O the gentle Nightingale, :||:
the Lady and mistres of all Musicke,
She sits downe euer in the dale,
singing with her notes small,
Quauering them wonderfull thicke. :||:

O for Ioy my spirits were quicke,
to heare the sweet Bird how merely she
And said good Lord defend, (could sing,
England with thy most holy hand,
And saue Noble *Iames* our King.

The singing part. TREBLE.

TO morrow the Fox will come to towne, keep, keep, keep, keep, keepe :

To morrow the fox will come to towne, O keep you all wel there. I must desire

you neighbors all, to hallow the fox out of the hall, and cry as loud as you can call,

hoope, &c. and cry as loud as you can cal, O keepe you all well there.

2 Hee'l steale the Cock out from his flock,
keepe, keepe, keepe, keepe, keepe :
Hee'l steale the Cock euen from his flock,
O keepe you all well there.
I must desire you, &c.

3 Hee'l steale the Hen out of the pen,
keepe, keepe, keepe, keepe, keepe.
Hee'l steale the Hen out of the pen,
O keepe you all well there.
I must desire, &c.

4 Hee'l steal the Duck out of the brook
keepe, keepe, keepe, keepe, keepe:
Hee'l steale the Duck out of the brook,
O keepe we all well there.
I must, &c.

5 Hee'l steal the lamb euen from his dam,
keepe, keepe, keepe, keepe, keepe.
Hee'l steal the Lamb euen from his dam,
O keepe we all well there.
I must, &c.

MEDIVS.

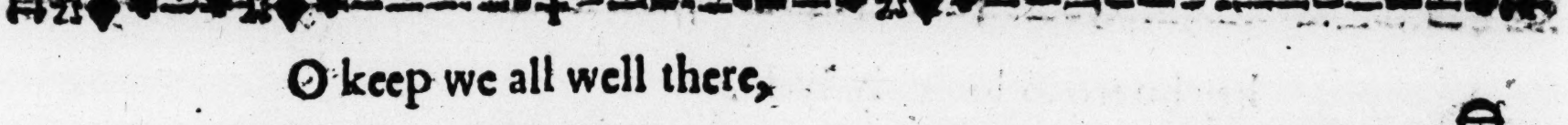
O morrow : keepe, keepe, keepe, keepe, keepe,

O keep you all well there,

whoop,whoop,:||: O keep we all well there.

TENOR.

O morrow: keepe,keepe,keepe,keepe,keepe,

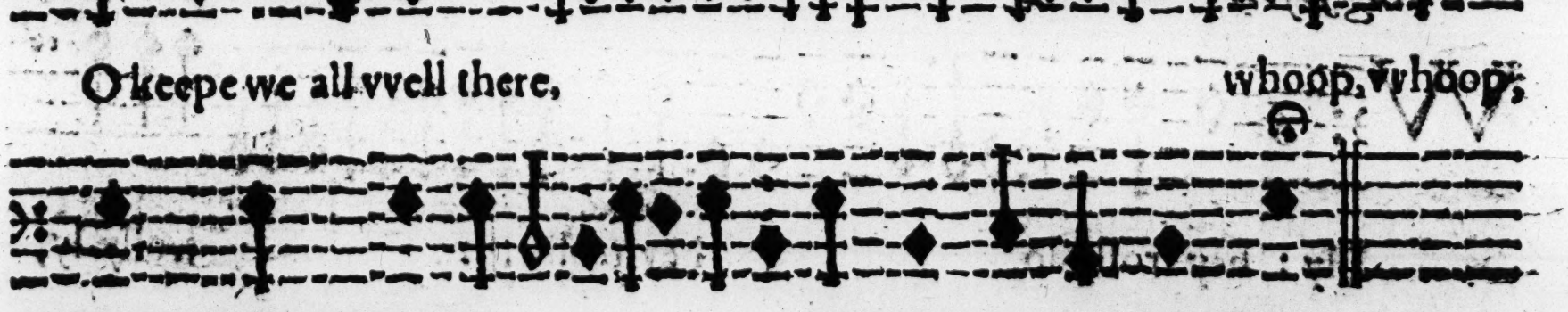


O keep we all well there,

whoop,&c. O keepe you all well there.

BASSVS.

O morrow: keepe,keepe,keepe,keepe,keepe,



O keepe we all vvell there, whoop,vvhoop,

vvhoop,vvhoop,vvhoop, O keepe you all vvell there.

Sing softly. TREBLE.

Illy, hey trolly :

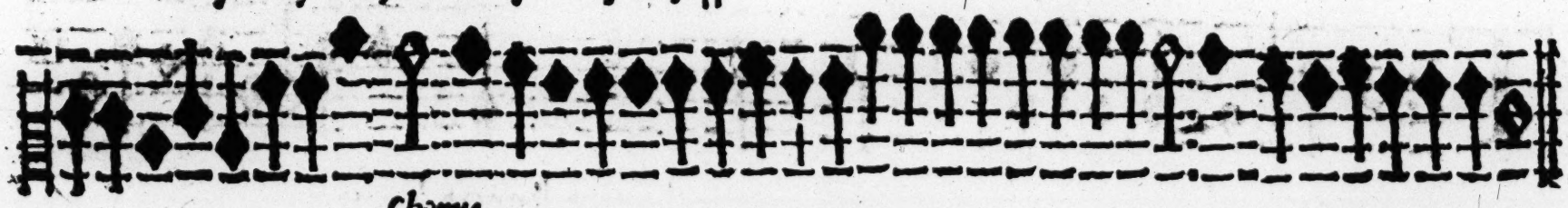
Chorus.

hey trolly, :‖: lo ly ly, lolyly :‖:

hey ho tro lo lo ly ly ly lo.

Sing softly. MEDIVS.

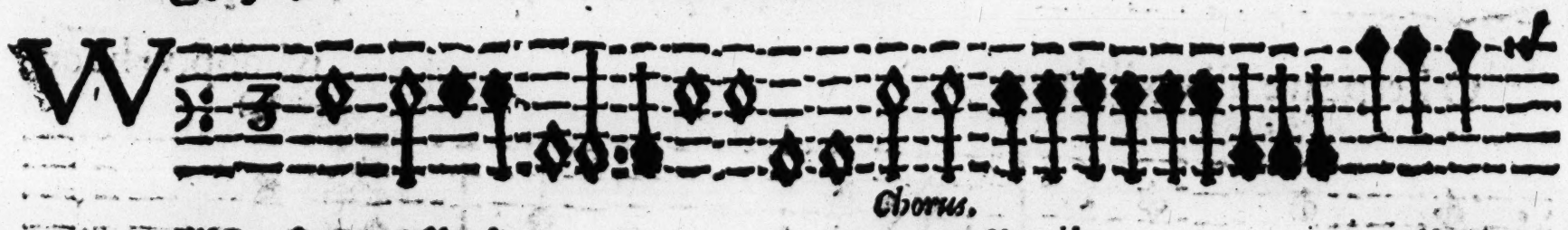
Illy: hey ho, tro lo ly lo ly lo, :‖:



Chorus.

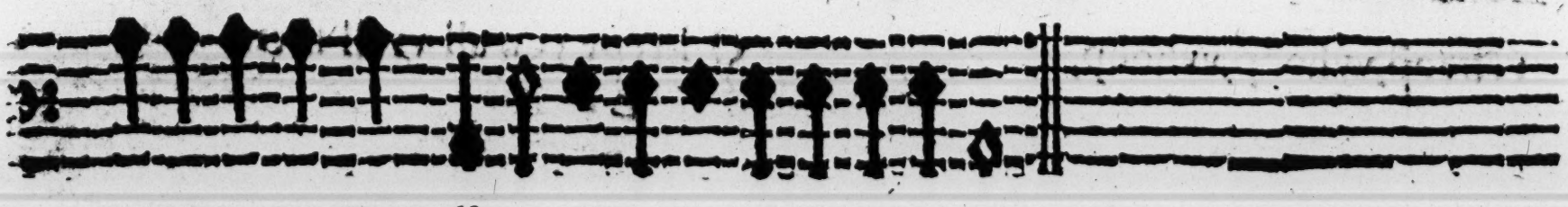
hey ho troly: ‖: lolyly, lolyly: ‖: hey ho trololylolylylo.

Sing softly. BASSVS.



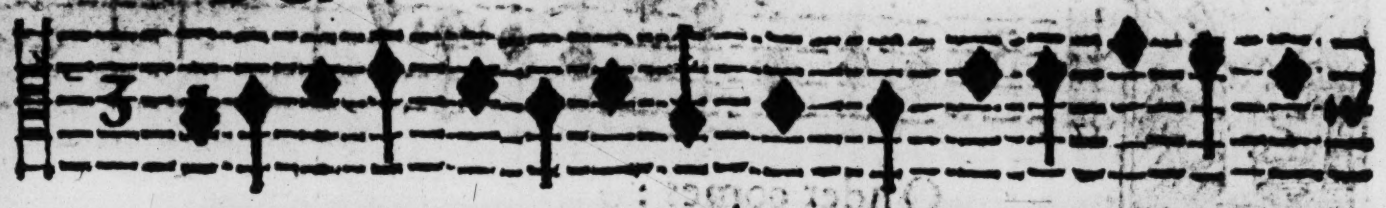
Chorus.

Illy : hey trolly lo, hey trolly :‖: trolly ly,



lo ly ly lo, hey. :‖:

The singing part. TENOR.



Illy prethe goe to bed, for thou wilt haue a drowſie head,

To morrow we muſt a hunting, and betimes be ſtirring, With a hey trolly

loly, loly, loly, &c. hey ho tro lo lo lo ly ly lo.

2 It is like to be fayre weather,
couple vp all thy hounds together:
Couple Iolly with little Iolly,
couple Trole with old Trolly.
With a hey tro ly lo lo ly,
tro ly lo ly lo.

3 Couple Finch with black Trole,
couple Chaunter with Iumbole:
Let beauty goe at liberty,
for ſhe doth know her duty.
With a hey, &c.

4 Let Merry goe looſe it makes no matter,
for Cleanly ſometimes ſhe will clatter,
And yet I am ſure ſhe will not ſtray,
but keepe with vs ſtill, all the day.
With a hey, &c.

5 With O maſters and wot you where,
this other day I ſtart a Hare?
On what call hill vpon the knole,
and there ſhe ſtarted before Trole.
With a hey, &c.

6 And downe ſhe went the common dale,
with all the hounds at her taile:
With yeaffe a yaffe, yeaffe a yaffe,
hey Trol, hey Chaunter, hey Iumbole,
With a hey, &c.

7 See how Chooper chopps it in,
and ſo doth Gallant now begin:
Looke how Trol begins to tattle,
tarry a while yee ſhall heare him prattle.
With a hey, &c.

8 For Beauty begins to wag her tayle,
of Cleanlies helpe we ſhall not faile:
And Chaunter opens very well:
but Merry ſhe doth beare the bell.
With a hey, &c.

9 Goe prick the path, and downe the laune,
ſhe vſeth ſtill her old traine:
She is gone to what call wood,
Where we are like to doe no good.
With hey tro ly lo ly lo,
tro ly lo &c.

MEDIVS.

O hder comes :

Chorus.

Then ſhe ſang downe a

downe, hey derry downe derry, :||:

TENOR.

Onder comes :

Chorus.

Then ſhe ſang downe a

downe, hey downe derry downe, then ſhe, &c.

BASSVS.

Onder comes :

Then ſhe ſang down a down, hey derry downe derry, then ſhe &c.

The singing part. TREBLE.

YOnder comes a courteous Knight, Luſtely raking ouer the fay,

He was well ware of a bonny laſſe, as ſhe came wandring ouer the way, Then

ſhe ſang downe a downe, hey downe der-ry, then ſhe, &c.

2 *Iowe* you ſpeed fayre Lady, he ſaid,
among the leaues that be ſo greene:
If I were a king and wore a Crowne,
full ſoone faire Lady ſhouldſt thou be a queen.
Then ſhe ſang, downe, &c.

3 Alſo *Iowe* ſaue you faire Lady;
among the Roſes that be ſo red:
If I haue not my will of you,
full ſoone faire Lady ſhall I be dead.
Then ſhe ſang. &c.

4 Then he lookt Eaſt, then hee lookt Weſt,
hee lookt North, ſo did he South:
He could not finde a priuy place,
for all lay in the Diuels mouth.
Then ſhe ſang, &c.

5 If you will carry me gentle ſir,
a mayde vnto my fathers hall:
Then you ſhall haue your will of me,
vnder purple and vnder paule.
Then ſhe ſang, &c.

6 He ſet her vp vpon a Steed,
and himſelfe vpon another:
And all the day he rode her by,
as though they had beene ſiſter and brother.
Then ſhe ſang, &c.

7 When ſhe came to her fathers hall,
it was well walled round about:
She yode in at the wicket gate,
and ſhut the foure ear'd foole without.
Then ſhe ſang, &c.

8 You had me (quoth ſhe) abroad in the field,
among the corne amidſt the hay:
Where you might had your will of mee,
for, in good faith ſir, I neuer ſaid nay.
Then ſhe ſang, &c.

9 Ye had me alſo amid the field,
among the ruſhes that were ſo browne:
Where you might had your will of me,
but you had not the face to lay me downe.
Then ſhe ſang, &c.

10 He pulled out his out-browne ſword,
and wipt the ruſt off with his ſleeue:
And ſaid; *Iowes* curſe co[illegible] to his heart,
that any woman would beleeue.
Then ſhe ſang, &c.

11 When you haue your owne true loue,
a mile or twaine out of the towne,
Spare not for her gay clothing,
but lay her body flat on the ground.
Then ſhe ſang, &c.

VT, Re, Mi, Fa, Sol, La, La, Sol, Fa, Mi, Re, Vt.

Hey downe, downe, downe, downe, downe, downe, Farewell my hart of

golde, Farewell my Pigs nye, Farewell the flower of all the world,

The like may no man ſee, may no man ſee, Hey downe, downe, downe, downe,

downe, &c.

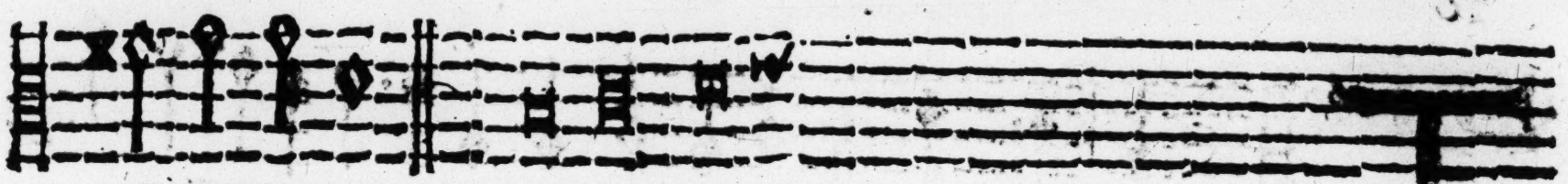
downe, downe, &c. downe, downe, &c.

Her lips they were as ſoft as a: ny ſilke, Her breath as ſweet as ſpice,

Her legges, her thighes as vvhite as Milke, Shee is a Bird of price. Hey

downe, downe, downe, downe, downe, Adevv, Farewell my pretty *Nell*,

Thou beareſt the Bell, But you doe vvell, If you not tell vvhere I doe dwell,



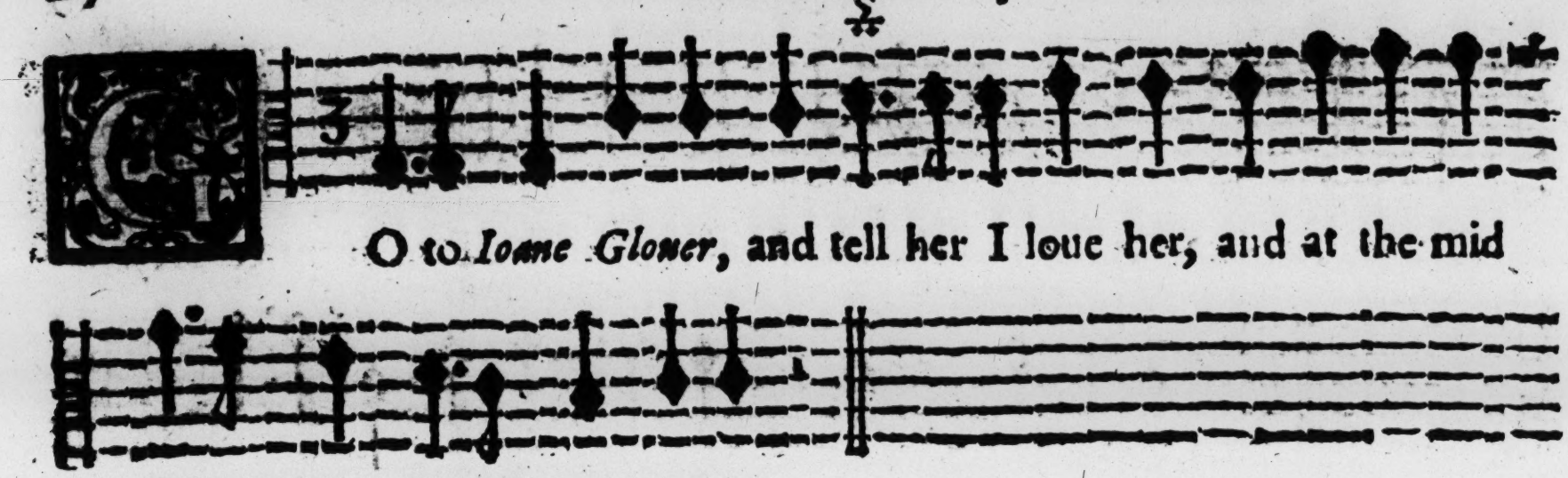
And ſo farewell. Vt, Re, Mi, &c.

24

My loue, lou'ſt thou mee? then quickly come and ſaue

him that dyes for thee.

Rounds or Catches of 4. Voices.



GO to *Ioane Gloner*, and tell her I loue her, and at the mid

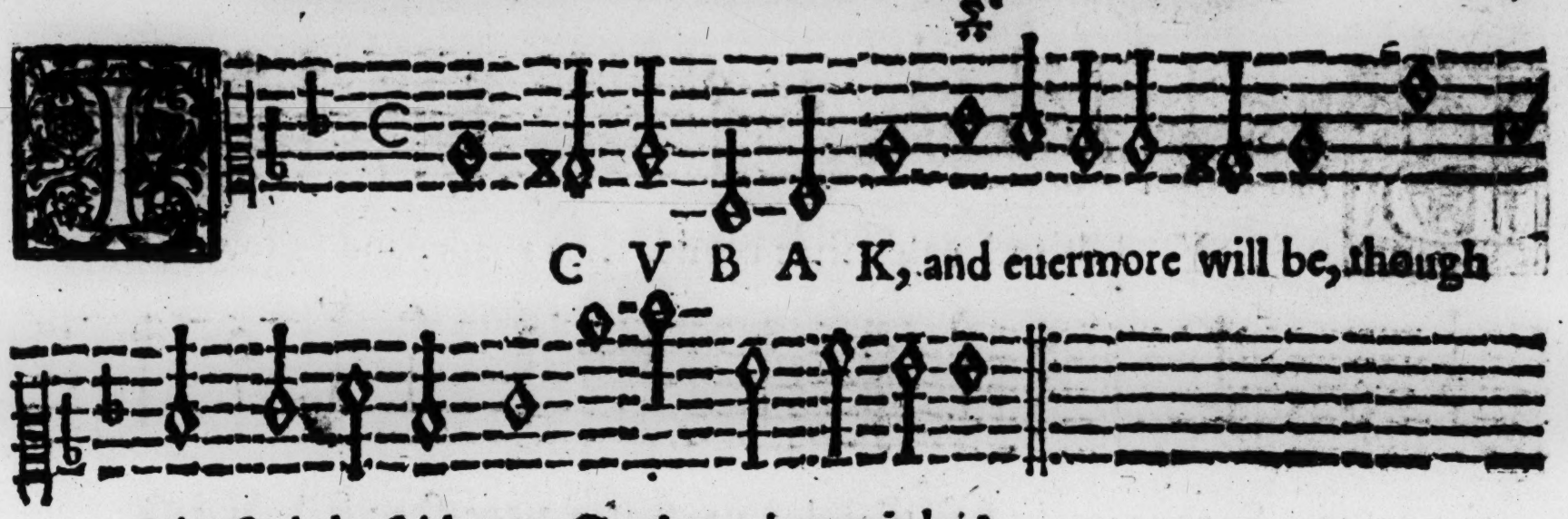
of the Moone I will come to her.

THe maide ſhee went a milking, all in a miſty morning,

downe fell her milking pale, vp went her diddle diddle tayle.

Solſon ſolſon mi fa ſol la ſon ſol ſon mi ſon ſolſon fa. ſolſon and faſon and mi ſon and laſon and ſolſon and faſon and mi ſon fa.

Solſon ſolſon mi fa ſol laſon ſolſon mi ſon ſolſon fa. ſolſon and faſon and mi ſon and laſon and ſolſon and laſon and mi ſon fa.

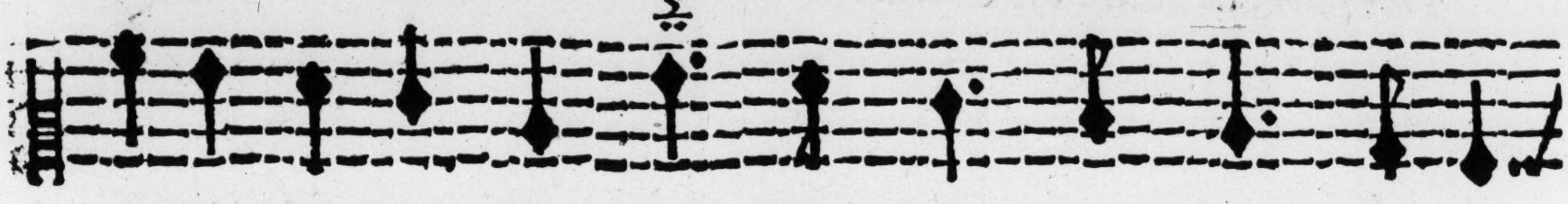


Iohn Cooke he ſaith nay, O what a knaue is he?

28

BY hils and dales ſhee roade, ſhee roade, and followed ſtill

the game, Shee roade ſo faſt, that downe, that downe ſhee fell, And then



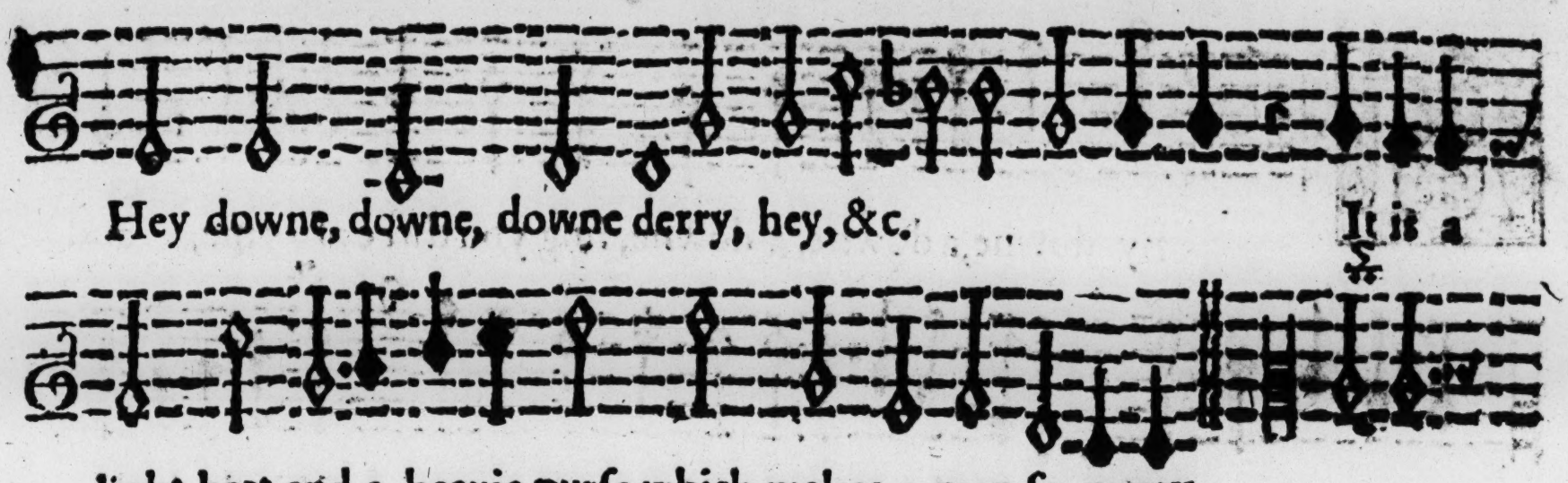
appear'd her ſhame, Hey downe, downe, downe, downe, downe, downe in

a May morning betimes, :||: I heard an old ſwod

ſay to a young Drabbe this geare is thine and mine. Thorough the

woods.:||: This Trull full ſwiftly ſprings, with a merry note

chaunting, where a Knaue was haunting, and ſo loſt her aperne-ſtrings,



Hey downe, downe, downe derry, hey, &c. It is a

light hart and a heauie purſe which makes a man ſo merry.

30

THe Pigion is neuer woe, till abenting ſhe goe, with heaue

and hoe, ſo let the winde blow.

Ey downe, a downe, a downe, ſing you three after me, and
follow me my lad; :||: and we will merry be. Fa la la la la.

:||:
Well ſung before hold faſt, :||: :||:

hold faſt be time, take heed, :||: you miſſe not nor breake the time, nor :||:

For if thou miſſe the baſe a note, ther's nea're a man, ther's nea're a
man can ſing a iot.

FINIS.

3 voc:

Gloria pa-tri et filio et spiritui sancto et spiritui sancto. sicut erat

in principio et nunc et sem- per et in secula seculorum Amen

et in secula seculorum Amen seculorum Amen seculorum Amen.

Gloria patri et fi-lio et spiritui sancto et spiritui sanc-to. sicut erat in

principio et nunc et sem- per, et in secula seculorum A-men

et in secula seculorum A- men seculorum Amen seculorum Amen.

Gloria pa- tri et filio et spiritui sancto et spiritui sancto. sicut erat

in principio et nunc et sem- per, et in secula seculorum A- men etin

secula seculorum Amen seculorum Amen seculorum Amen.

MELISMATA.

MVSICALL PHANSIES.

FITTING THE COVRT, CITIE, and COVNTREY HVMOVRS.

To 3, 4, and 5. Voyces.

To all delightfull, except to the Spitefull,
To none offensiue, except to the Pensiue.

LONDON,
Printed by *William Stansby* for *Thomas Adams*. 1-6 11.

TO THE RIGHT WORSHIPFVLL THE true fauorers of Muſicke, and all vertue Mr. *Thomas Rauenſcroft*, and Mr. *William Rauenſcroft* Eſquires.

RIght Worſhipfull, I haue beene ſo much obliged to the courteous regard you haue alwaies had of mee, that if I ſhould not owe vnto you my beſt endeauors; I ſhould much contrary your kindneſſes, and deſeruedly incurre the ſhame of ingratitude: Let it therefore ſtand with your good likings, that by theſe harmeleſſe Muſicall Phanſies, *I may ſhew vnto the world, and hereby confeſſe, how much I am bound vnto*

you; and when it ſhall further ſeeme good to your Worſhips to command me, I will not haue ability or life that ſhall not be at your ſeruice.

LONDON. 16. *Aprilis.* 1611.

Your Worſhips affectionate kinſeman,

T. R.

TO THE NOBLEST OF THE COVRT, LIBERALLEST OF THE COVNTREY, and freeſt of the CITIE.

YOv may well perceiue by the much variety herein compoſed, that my deſire is to giue contentment in this kinde of Muſicke to the skilfull, and moſt iudicious of all ſortes. And being little or much beholding to ſome of each rancke, I ſtudie and ſtriue to pleaſe you in your owne elements. Now if my paines proue your pleaſures, you ſhall ſtill keepe mee in paines to pleaſe you. And ſo I reſt yours.

T.R.B.M.

A TABLE OF ALL
The Songs contained in this BOOKE.

COVRT VARIETIES.

1. CAnſt thou Loue. 4. Voc.
2. Now flowres. 4. Voc.
3. Haſte, haſte, poſt haſte. 5. Voc.
4. Will yee loue me. 5. Voc.
5. Long haue I beene perplext. 3. Voc.
6. Heigh ho, away the Mare. 4. Voc.

CITIE ROVNDS.

7. BRoomes for old ſhooes. 4. Voc.
8. I pray good Mother. 3. Voc.
9. My miſtris will not be cõtent. 4. Voc.
10. I lay with an old man. 4. Voc.

CITIE CONCEITS.

11. WHere are you faire Maides. 5. Voc.
12. My maſter is ſo wiſe. 4. Voc.
13. Maides to bed. 4. Voc.
14. Oyes, Oyes. 4. Voc.

COVNTRY ROVNDS.

15. HE that will an Ale-houſe keepe 3. Voc.
16. And ſeeſt thou my Cow. 3. Voc.
17. Kit and Tom chida. 4. Voc.
18. Dery ding, ding, daſſon. 3. Voc.
19. As I went by the way. 5. Voc.

COVNTRY PASTIMES.

20. THere were three Rauens. 4. Voc.
21. It was the Frogge in the well. 4. Voc.
22. I haue houſe and land in Kent. 4. Voc.
23. Remember O thou man. 4. Voc.

FINIS.

¶ The Courtiers good Morrow to his Mistris.

Medius. I. 4. *Voc.*

Canſt thou loue, and lie alone? Loue is ſo, loue is ſo diſ-

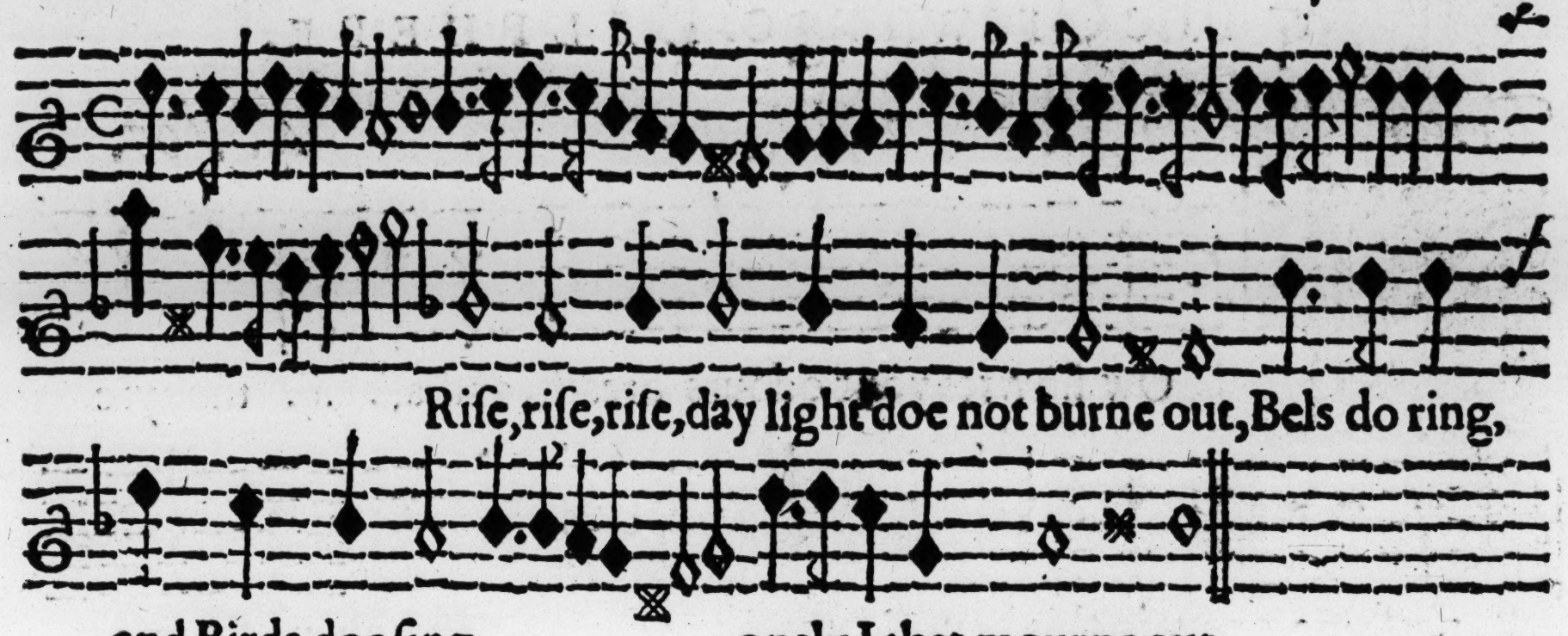
graced: pleaſure is beſt, wherein is reſt in a heart embraced. Riſe, riſe,

riſe, day light doe not burne out, Bels doe ring and Birdes doe ſing,

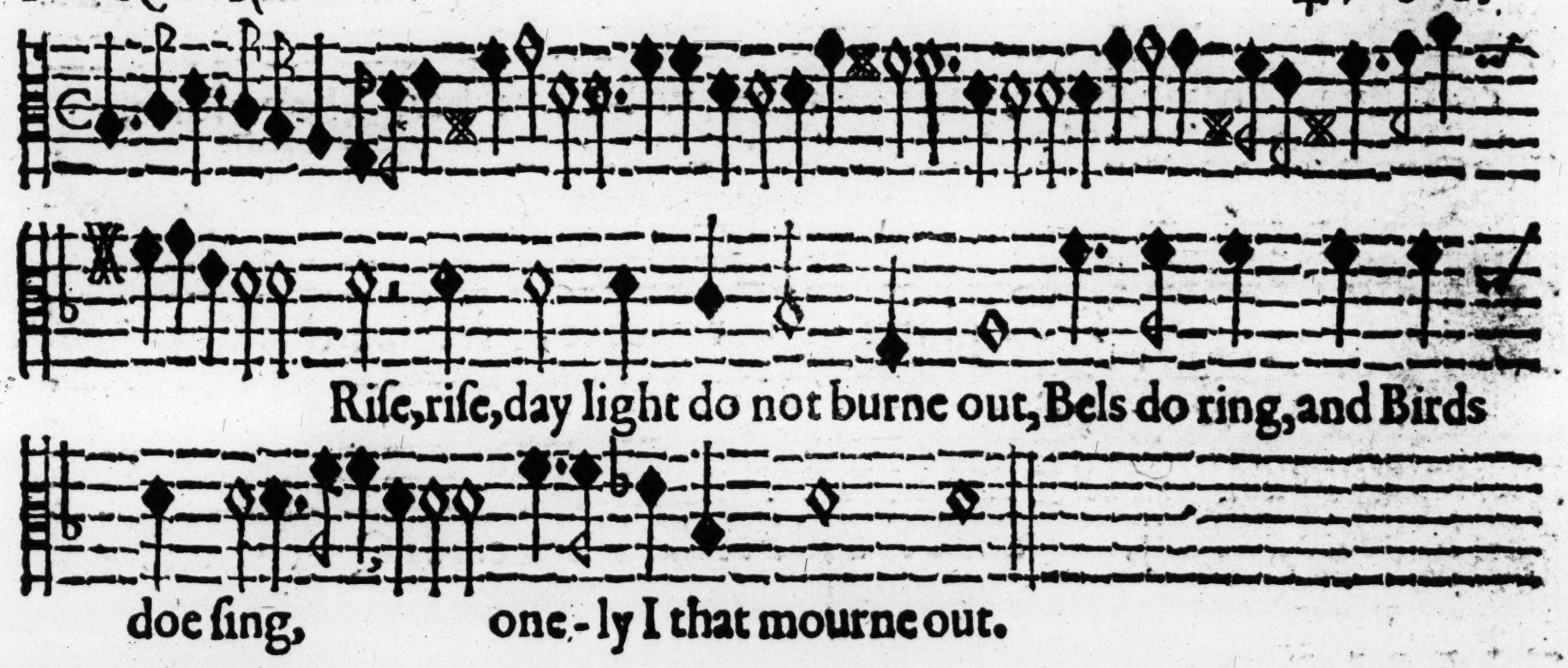
onely I that mourne out. .ij.

Morning ſtarre doth now appeare,
Wind is huſht, and skies cleare:
Come come away, come come away,
Canſt thou loue and burne out day?
Riſe, riſe, riſe, riſe,
Day-light doe not burne out,
Bels doe ring,
Birds doe ſing,
Onely I that mourne out.

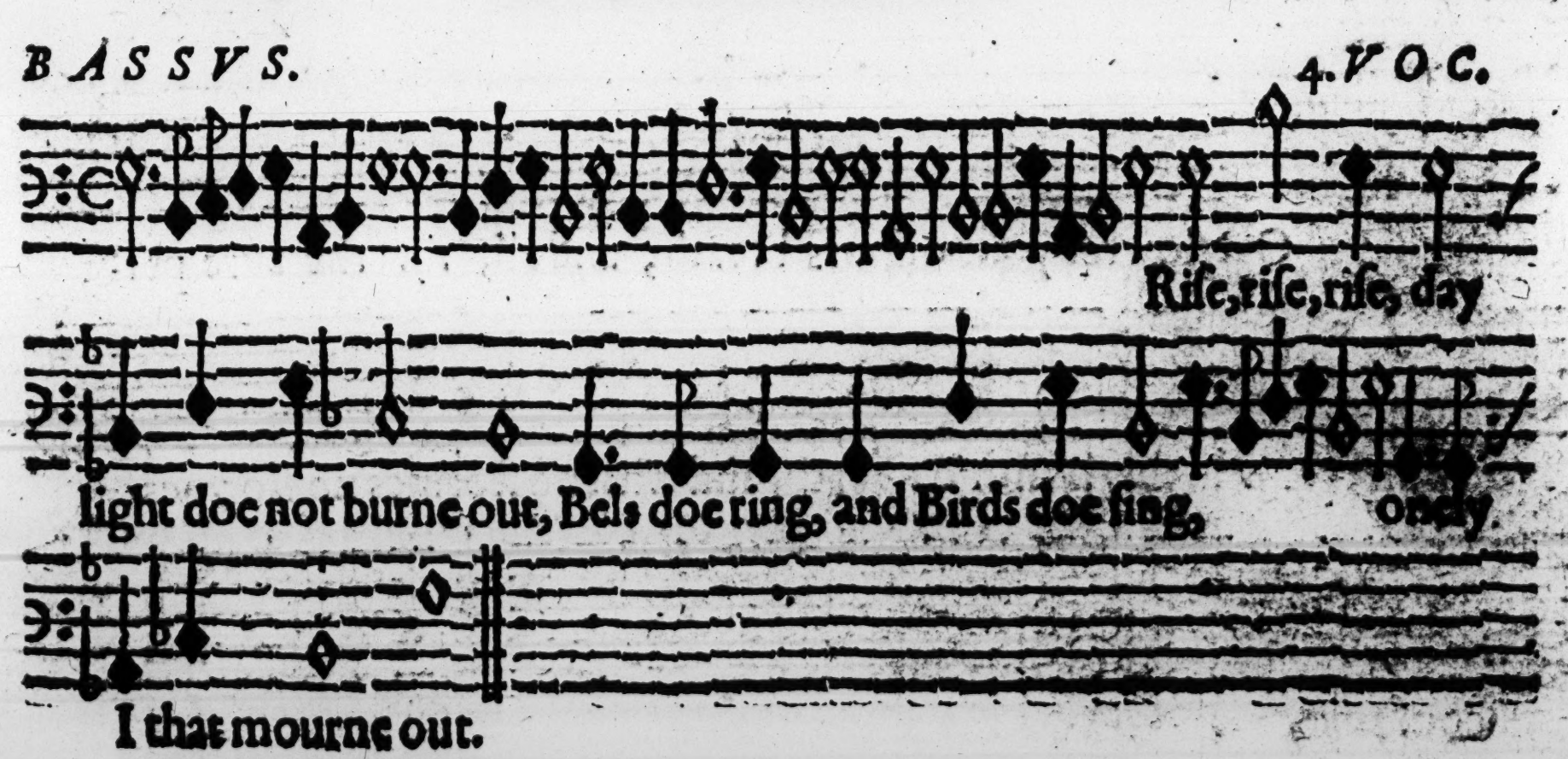
TREBLE. 4. VOC.



TENOR. 4. VOC.

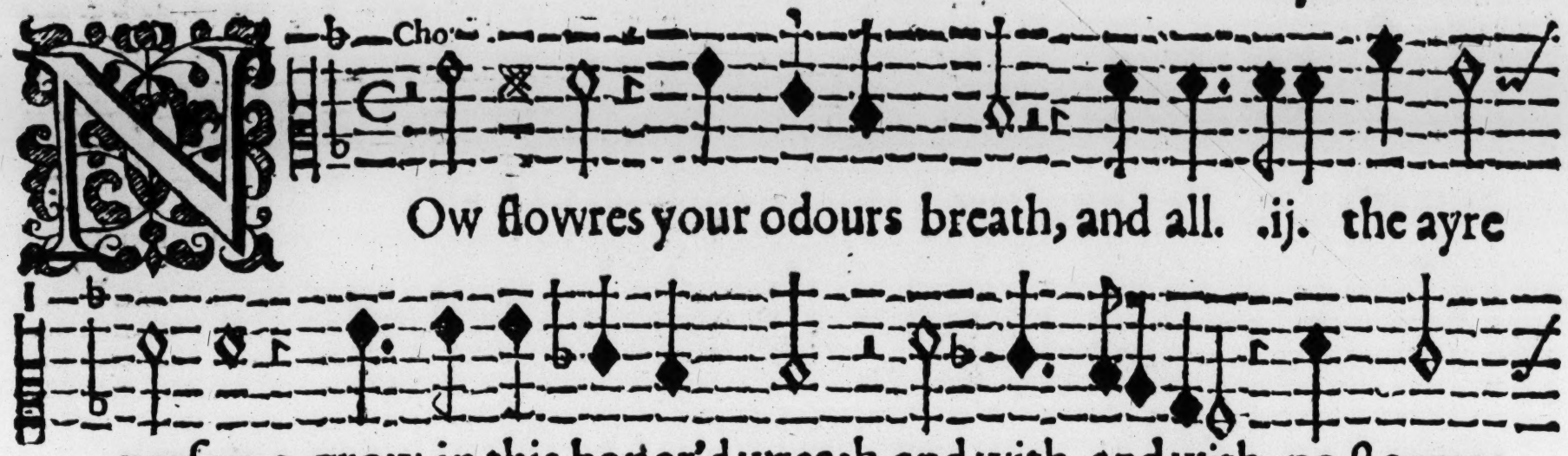


BASSVS. 4. VOC.

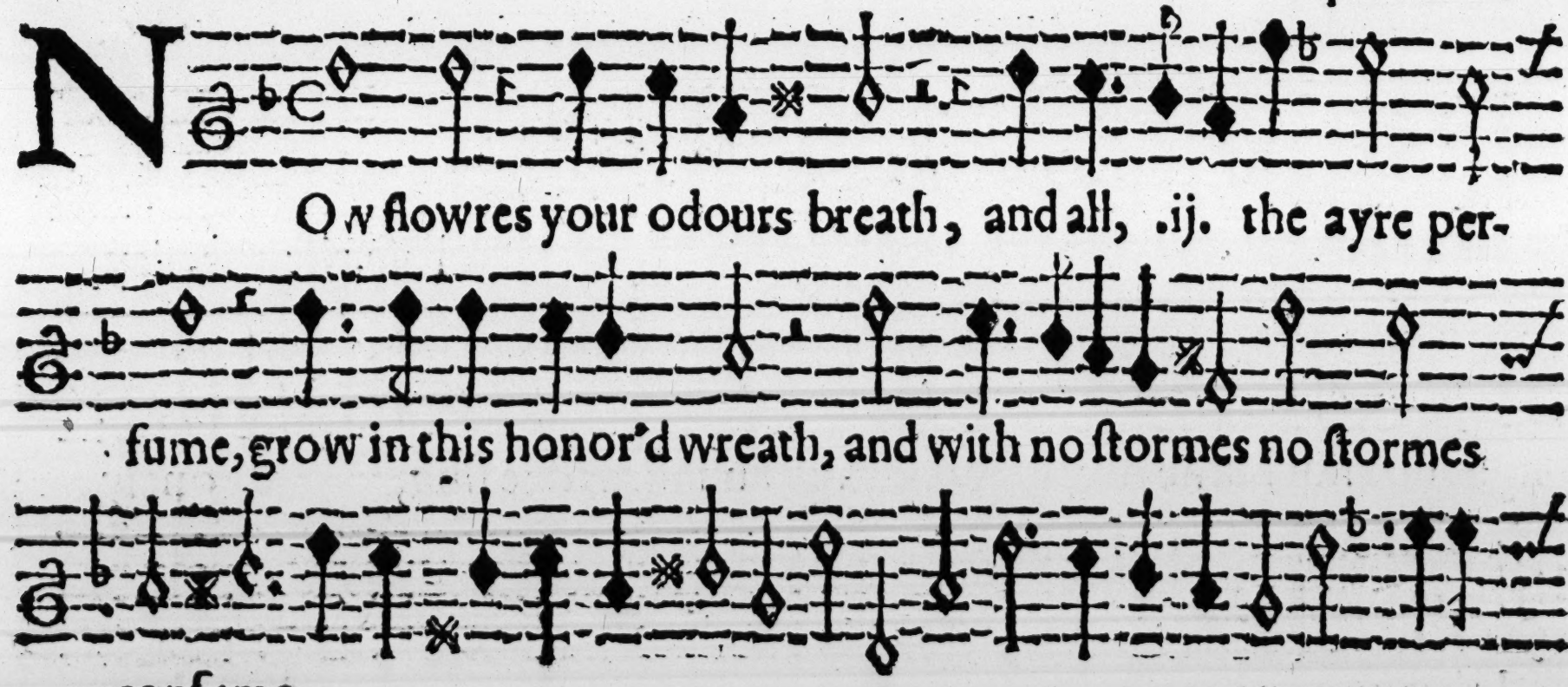


¶ The Crowning of BELPHEBE.

Tenor. 2. 4. *Voc.*



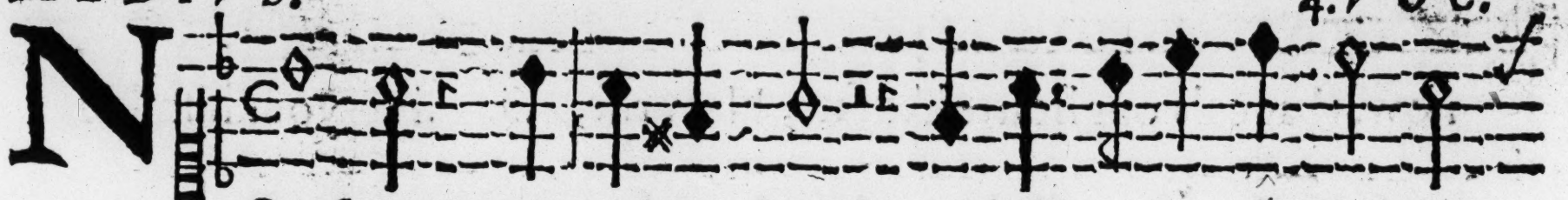
TREBLE. 4. *VOC.*



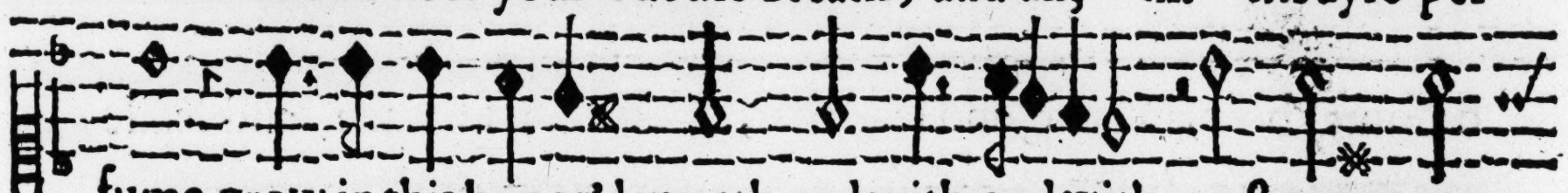
COVRT VARIETIES.

and

MEDIVS. 4. *VOC.*

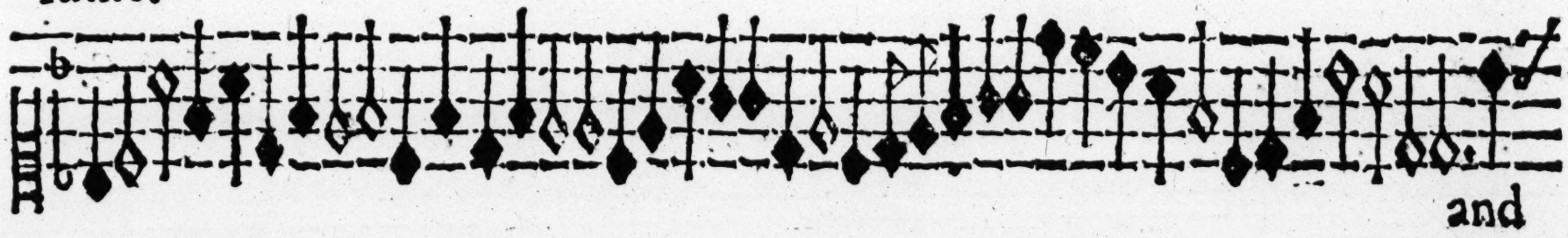


Ow flowres your odours breath, and all, .ii. the ayre per-



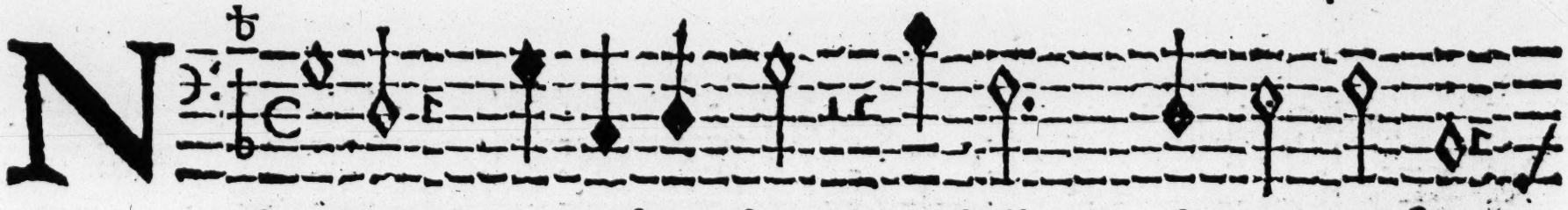
fume, grow in this honor'd wrea;h, and with, and with, no ſtormes con-

ſume.

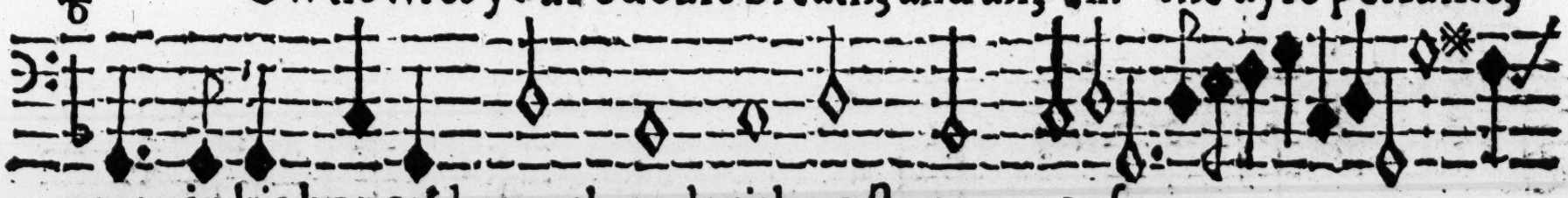


and

BASSVS. 4. *VOC.*



Ow flowres your odours breath, and all, .ii. the ayre perfume,



grow in his honor'd wreath, and with no ſtormes conſume,

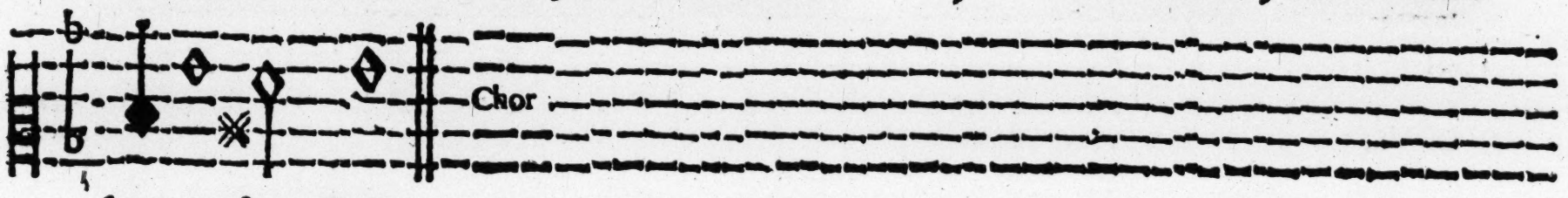
and

Tenor. 4: *Voc.*

.ij. kneele, O kneele, and doe her homage now, O

now, that cals our hearts like fate, Now riſe, .ij. .ij. your humble

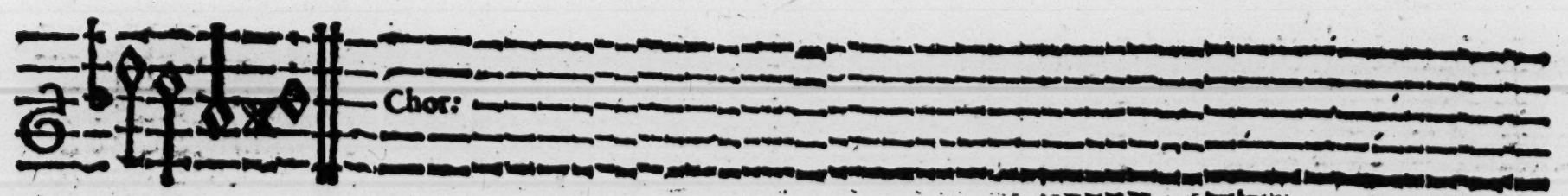
boſomes bow, O bow, and leade her, .ij. and leade, and leade



her to her ſtate.

TREBLE. 4. *VOC.*

be, .ii. the ſhepheards Queene.



COVRT VARIETIES.

MEDIVS. 4.*VOC.*

BASSVS. 4.*VOC.*

¶ Mercuries Song, the messengers of the GODS.

Medius. 3. 5. *Voc.*

BASSVS. 5. *VOC.*

COVRT VARIETIES.

TREBLE. 5. VOC.

QVINTVS. 5. VOC.

TENOR. 5. VOC.

The Courtiers Courtship to his Mistris.

Quintus. 4. 5. Voc.

Will yee loue me Lady sweete, you are young and loue is

meete, out alas, out alas, alas, who then will sport thee, wanton yet in the spring,

Loue is a pretie thing, Loue is a pretie thing, Kisse sweete, as lovers doe prove,

kind to them that woe.

BASSVS. 5. VOC.

The Mistris to the Courtier.

MEDIVS. 5. VOC.

Ile liue a maide till I be fortie , Fie away, fie away, fie, fie, fie, no, no,

TREBLE. 5. VOC.

TENOR. 5. VOC.

¶ A Song of Pages, Cashiered from their Masters.

Treble. 5. 3. *Voc.*

LOng haue we bin perplext and vext, with a life that I lothed, now may we sing, hay ding, a ding, a ding, and leaue to lament any longer, glad to the heart to depart, that I must bid adew to my master, thankes to the heauens will I giue while I liue, .ij. for ioye, for ioye, that I leaue him, for .ij. gone may hee be downe. trole we the Boles, lets in pretie soules, to carrouse with the wenches, to .ij. with the wenches. .ij. with the wenches.

MEDIVS. 3. VOC.

LOng haue we bin perplext and vext, with a life that I loathed, now may we sing: hay ding, a ding, a ding, and leaue to lament any longer, glad to the heart to depart, that we must bid adew to my master, thankes to the heauens will I giue

while I liue for ioye that I leaue him, for .ij. downe, neere more that
we see downe, trole we the boles, lets in pretie soules to carrouse with the
wenches, to carrouse, to .ij. with the wenches, to carrouse with the wenches.

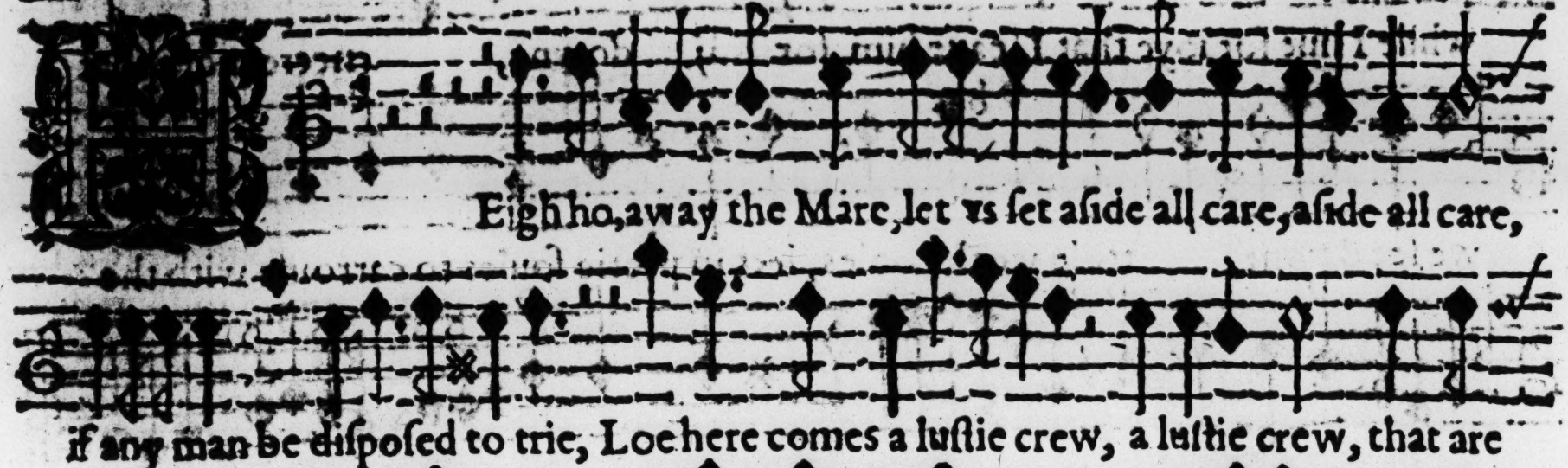
BASSVS. 3. VOC.

Ong haue we bin perplext and vext, with a life that I loathed, now may we
sing, hay ding, a ding, a ding, and leaue to lament any longer, glad to the heart
to depart that I must bid adew to my master, thankes to the heauens will I giue,
while I liue for ioye, for ioye, that I leaue him, for ioye, downe, .ij.
nor againe to come at vs, trole we the Boles, lets in prety soules to car-
rouse with the wenches, to .ij. to .ij. to .ij. with the wenches, to carrouse with
the wenches.

COVRTE VVARVETIES.

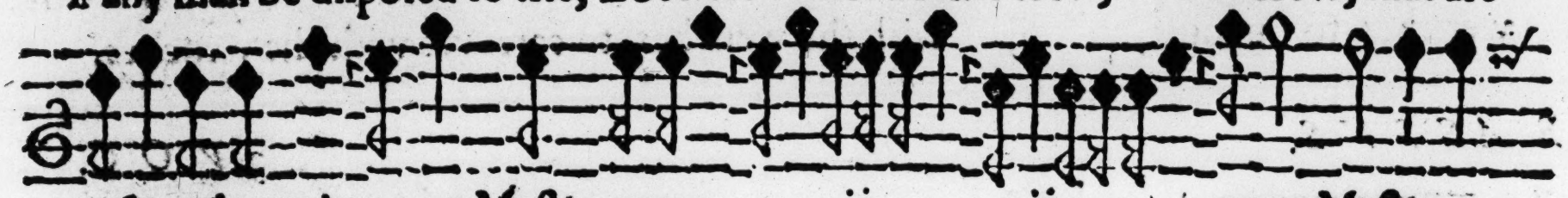
¶ Seruants out of Seruice, are going to the Citie to looke for new.

TREBLE. 6 4. VOC.



Eigh ho, away the Mare, let vs set aside all care, aside all care,

if any man be disposed to trie, Loe here comes a lustie crew, a lustie crew, that are



enforced to crie, a new Master, a new, .ij. .ij. a new Master, a

new, Hay now, .ij. weele take small paines, and yet

will thriue, hay now.

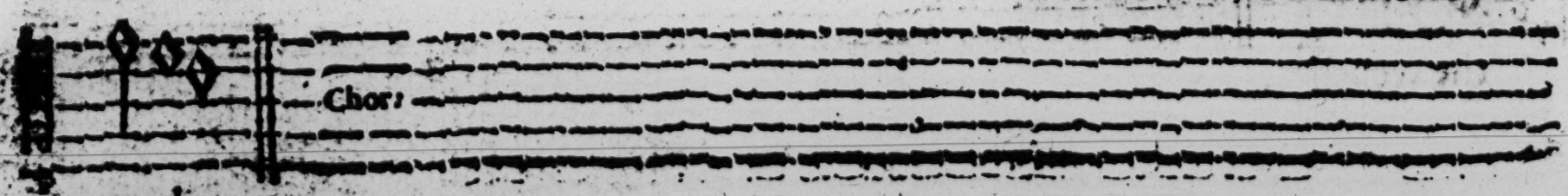
BASSVS. 4. VOC.

Eigh hoe, away the Mare, let vs set aside all care, if any man be

despoſed to trie, Loe here comes a lustie crew, that are enforced to crie,

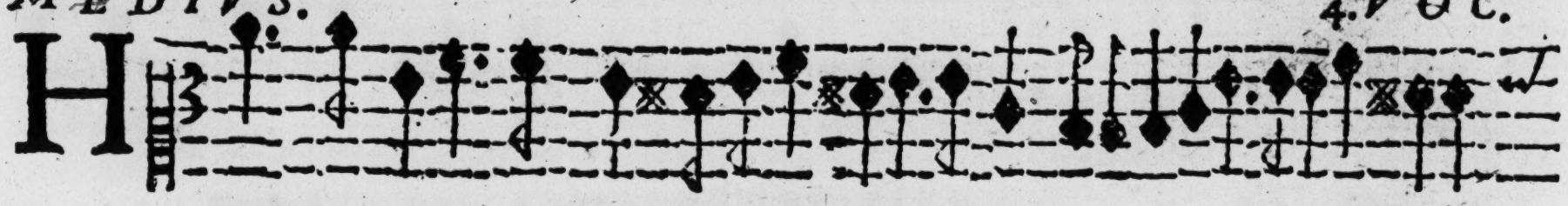
a new Master, a new, .ij. .ij. a new Master a new, Hey now

weele cut their throates that



are alive,

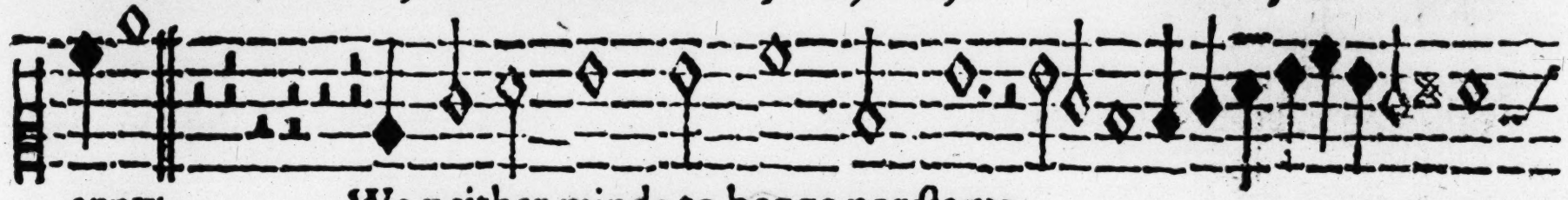
MEDIVS. 4. VOC.



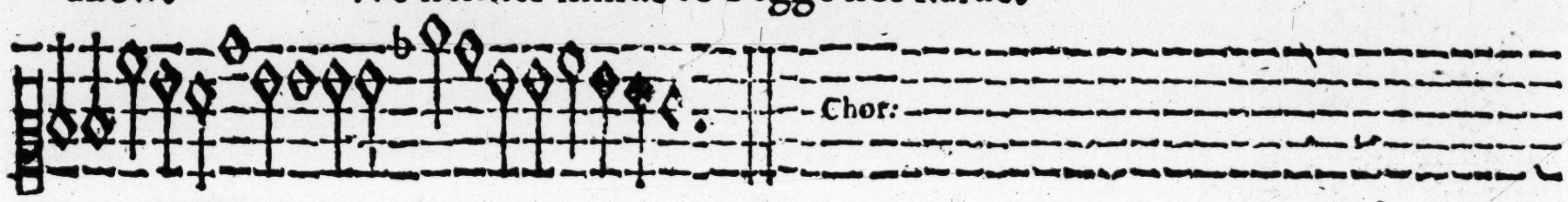
Eigh hoe, away the Mare, let vs ſet aſide all care, .ij. let aſide ail

care, if any man be diſpoſed to trie, Loe here comes a luſtie crew, Loe, .ij. that

are enforced to trie, anew Maſter anew, .ij. .ij. Maſter, anew Maſter

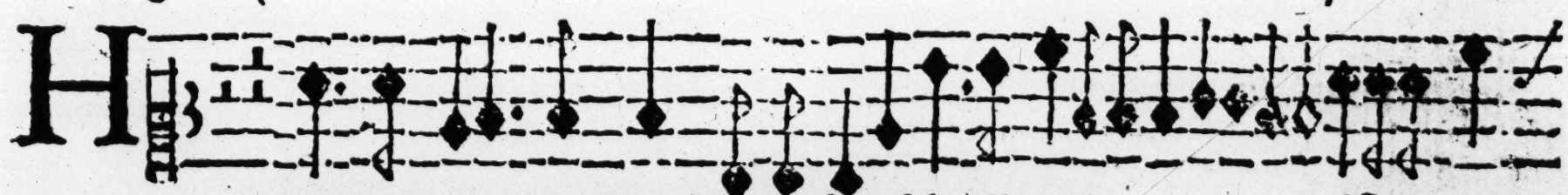


anew. We neither minde to begge nor ſtarue.



Chor:

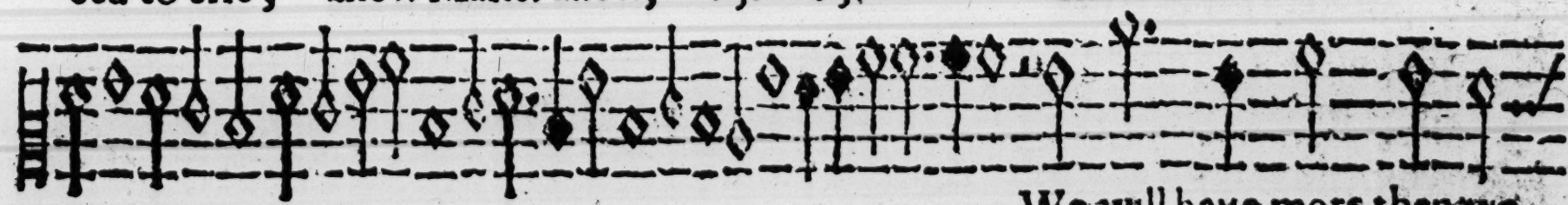
TENOR. 4. VOC.



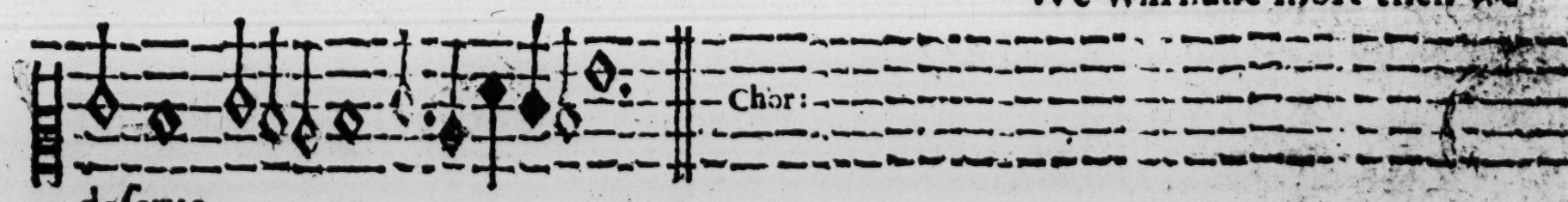
Eigh hoe away the Mare, let vs ſet aſide all care, .ij. if any man

be diſpoſed to trie, Loe here comes a luſtie crew, a luſtie crew, that are enfor-

ced to crie, anew Maſter anew, .ij. .ij. anew Maſter anew.



We will haue more then we



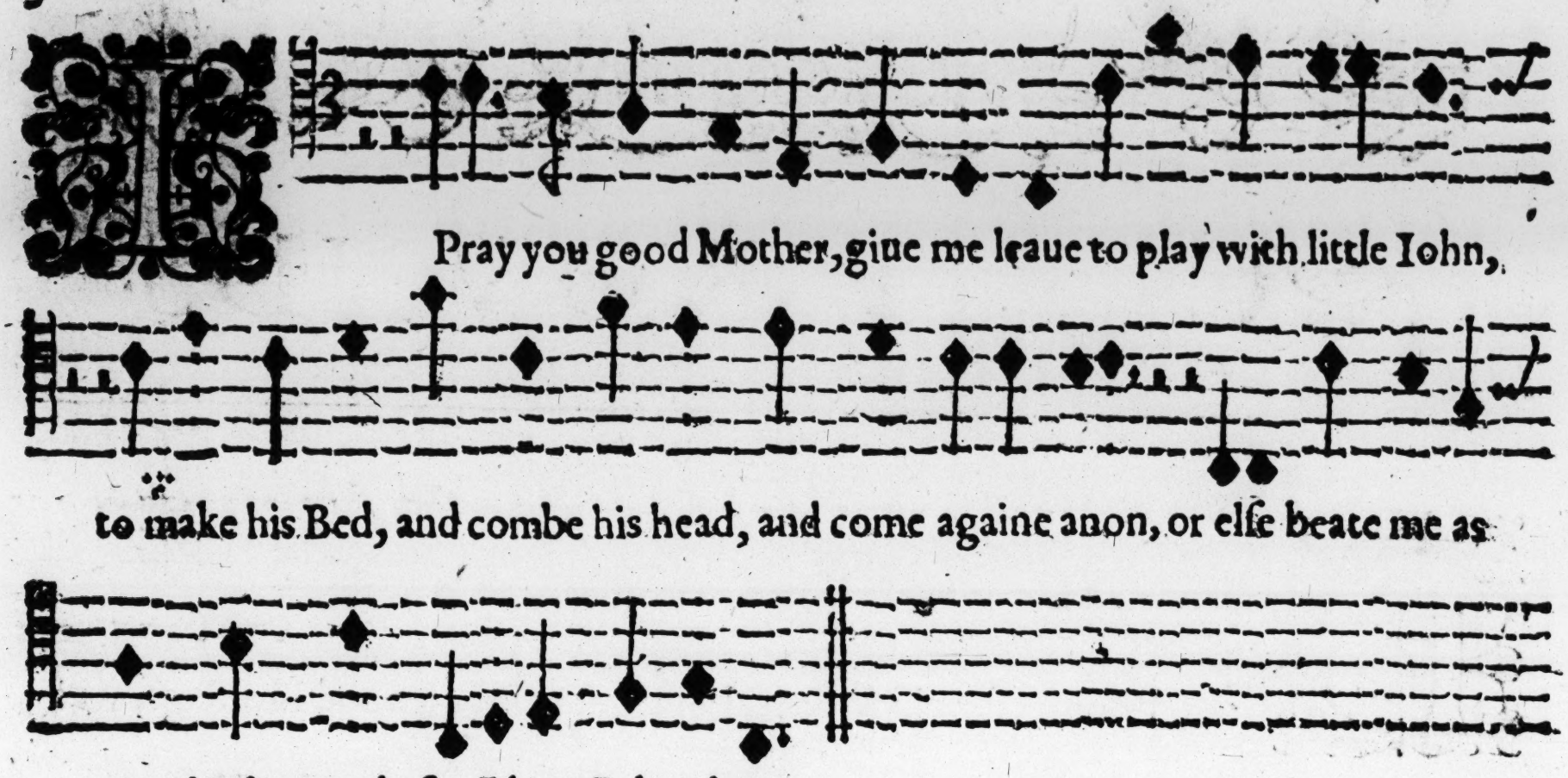
Chor:

deſerue.

CITIE ROVNDS.

CITIE ROVNDS.

3. VOC. 8.



Pray you good Mother, giue me leaue to play with little Iohn,

to make his Bed, and combe his head, and come againe anon, or elſe beate me as

you thinke good, for I loue Iohn alone.

3. VOC. 9.

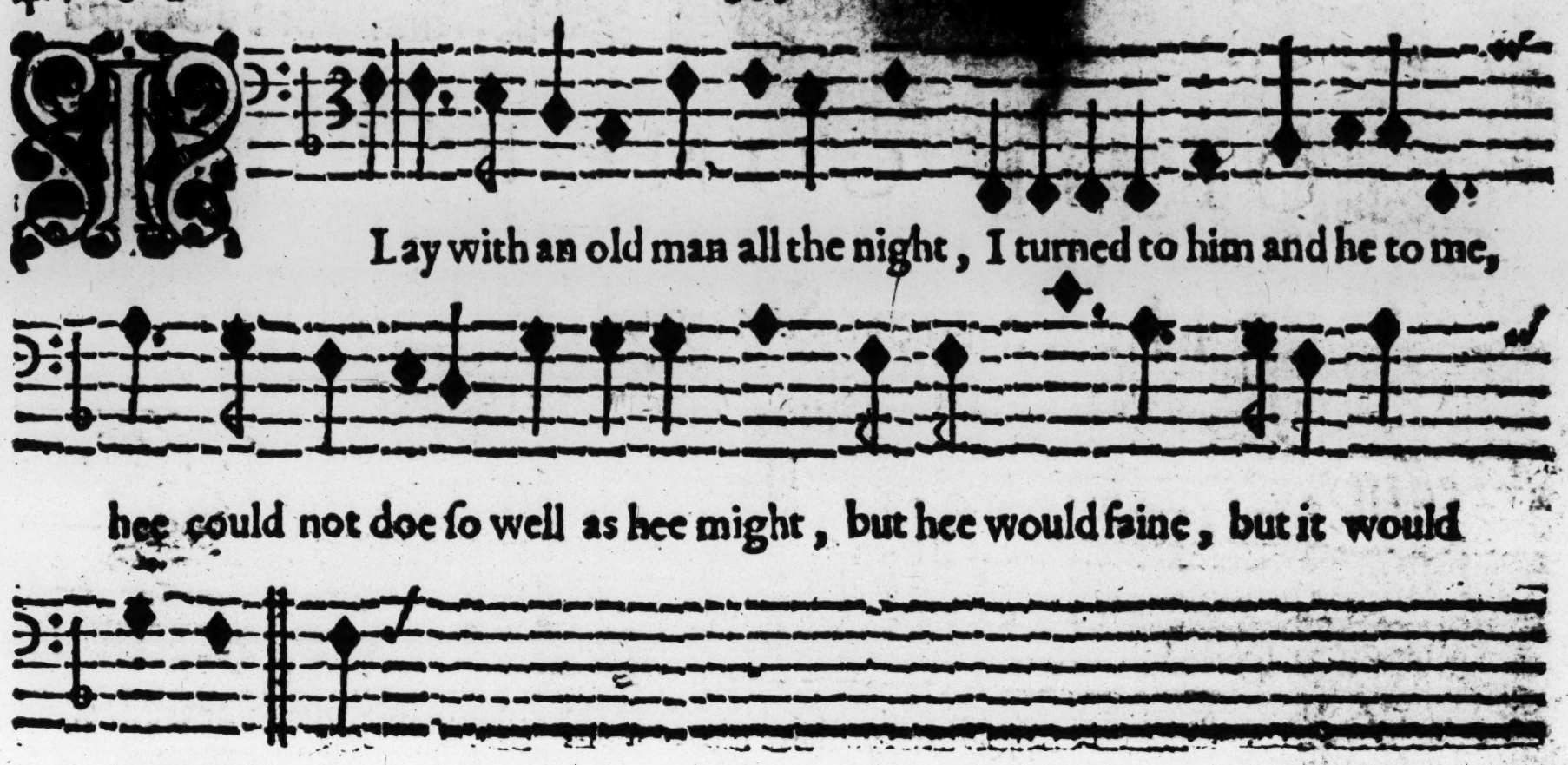
MY Miſtris will not be content, to take a Ieſt, a Ieſt, a Ieſt, as Chaucer.

meant, but following ſtil the womans faſhion; allowes it, allowes it, for the new

tranſlation, for with the word ſhe would not diſpence, and yet, and yet, and yet,

and yet I know the loues the fence.

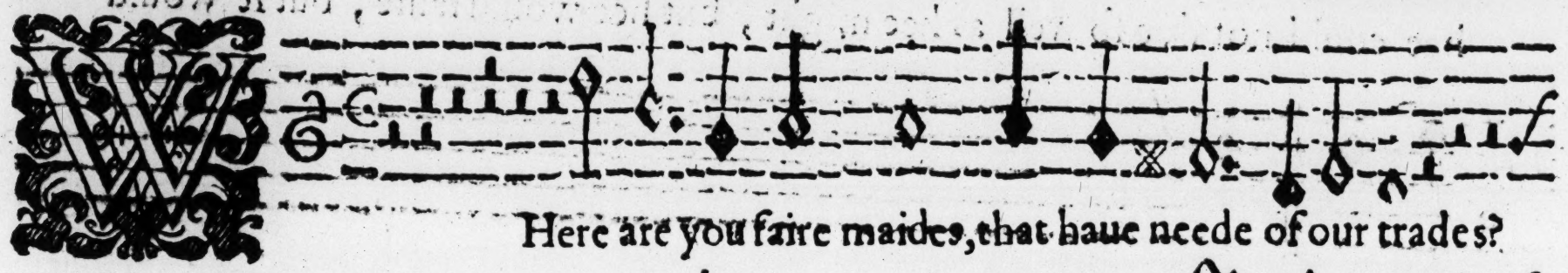
4. VOC 10.


I Lay with an old man all the night, I turned to him and he to me,
hee could not doe so well as hee might, but hee would faine, but it would
not bee.

CITIE CONCEITES.

¶ The Painters Song of London.

Medius. II. 5. *Voc.*

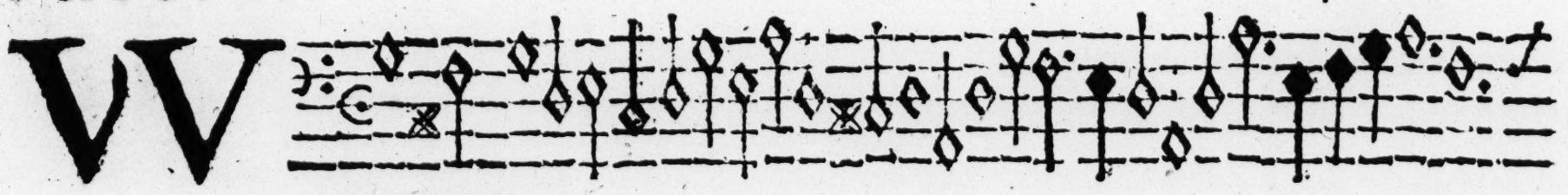


Here are you faire maides, that haue neede of our trades?

Ile ſell you a rare confection: will yee haue your faces ſpread, either with white

or red? will yee buy any, will yee buy any faire complection?

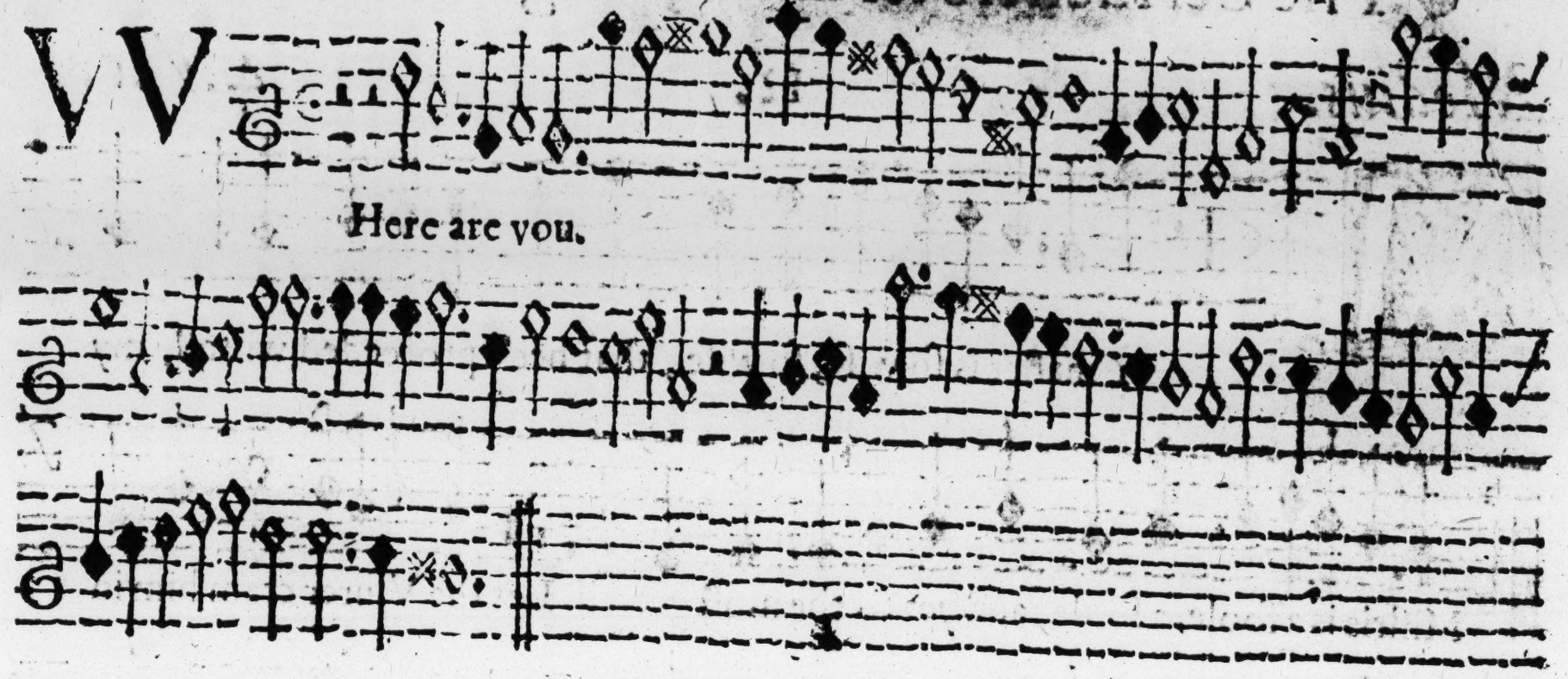
BASSVS. 4. *VOC.*



Here are you.

2. My drugges are no dregges,
For I haue whites of Egges,
Made in a rare confection.
Red Leather and Surflet water,
Scarlet colour or Straucs-aker,
Will yee buy any faire complection?

TREBLE. 5. VOC.



QVINTVS. 5. VOC.

TENOR. 5. VOC.

¶ The Scriueners seruants Song of Holborne.

Medius. 12. 4. *Voc.*

TREBLE. 5. *VOC.*

TENOR. 4. VOC.

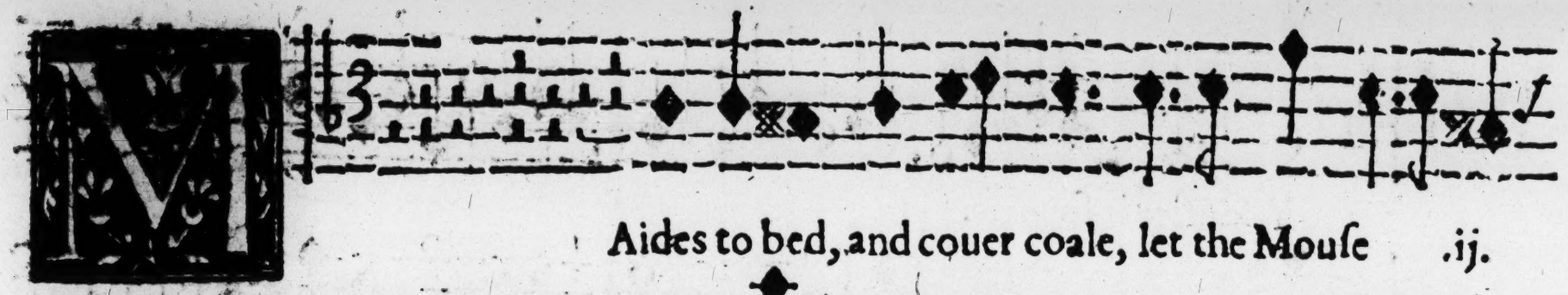
MY Maſter is ſo wiſe..

BASSVS. 4 VOC.

MY Maſter is ſo wiſe..

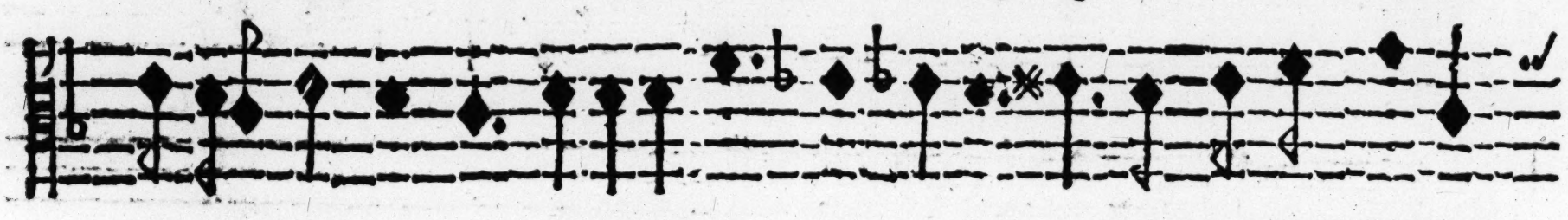
¶ A Belmans Song.

Tenor. 13. 4. Voc.

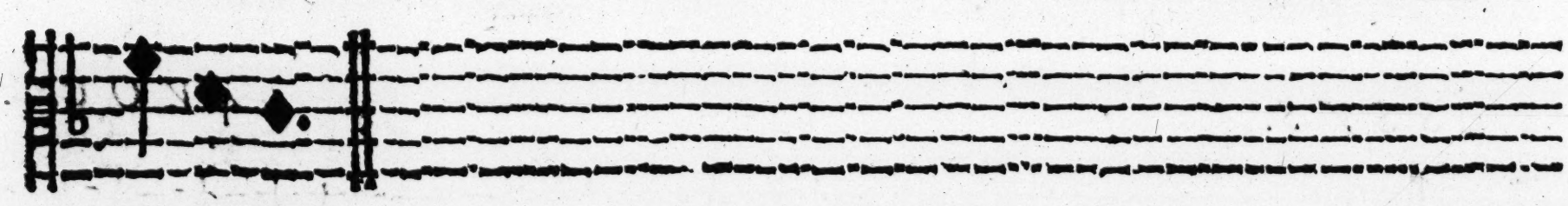


Aides to bed, and couer coale, let the Mouſe .ij.

Out of her hole: Crickets, Crickets in the Chimney ſing, whil'ſt the little Bell,



the little Bell doth ring. If faſt aſleepe, who can tell when the Clapper, Clapper



hits the Bell.

CITIE CONCEITES.

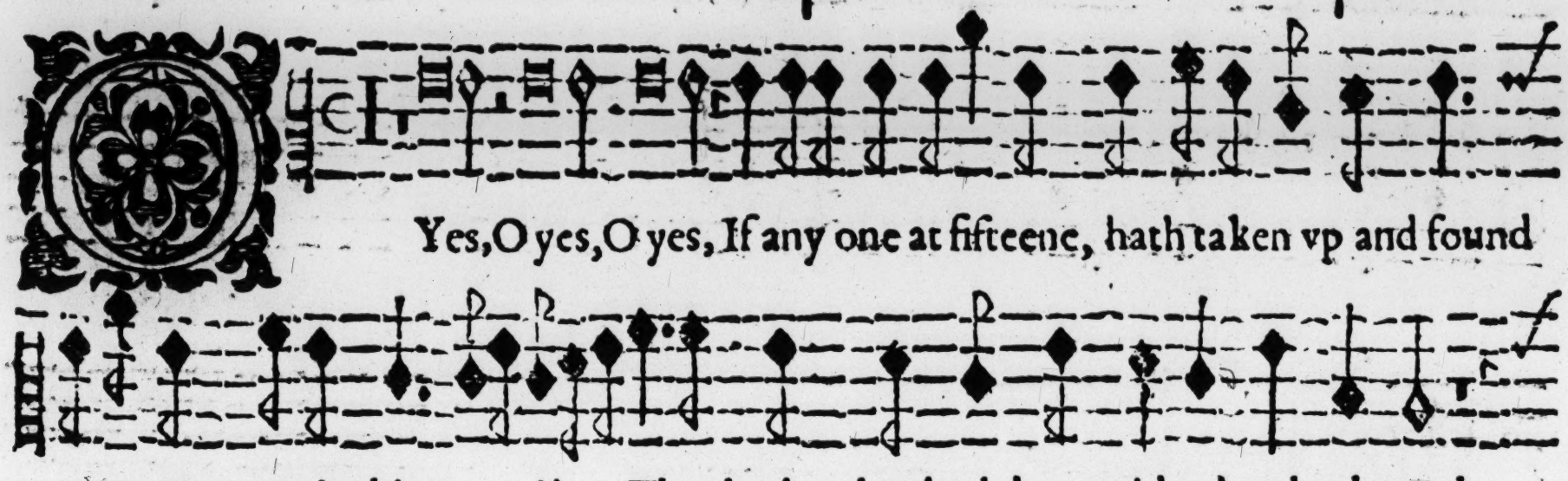
TREBLE. 4. VOC.

MEDIVS. 4. VOC.

BASSVS. 4. VOC.

¶ The Cryers Song of Cheape-side.

Medius. 14. 4. *Voc.*



Yes, O yes, O yes, If any one at fifteene, hath taken vp and found

a pretie, pretie thing, .ij. That hath, that hath her maiden head vnbound.

If any gallant haue with Cater-tray, play'd the wise Aker, and made all away,

let him come to the Crier, let .ij. There will bee laide a thousand

pound to tenne, that none, that none, .ij. (of these) will ere bee had a-

TREBLE. 4. *VOC.*

TENOR.

4 VOC.

BASSVS.

4 VOC.

gaine. O yes, O yes, if note or line, or word be here let fall, that giues, .ij.

that giues to any man the taſte of Gall, Let him come to the Cryer, Let .ij.

I will lay my lips to a fat ſhrouing Hen, that none, .ij. of theſe, of theſe will be had

againe, for this I ſay and likewiſe I proteſt, no arrowes here at ſhot at any breſt, but

Chor.

all are well come, are .ij. to my muſicke feaſt: But all are wel-come, .ij.

But .ij. to my muſicke feaſt, wel-come, .ij. vnto my muſicke feaſt.

TREBLE. 4. VOC.

But all are wel-come, are .ij. to my muſicke feaſt, .ij.

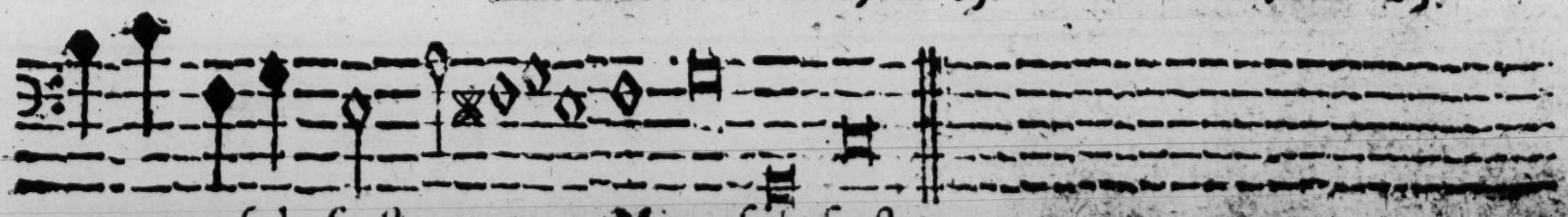
TENOR. 7. VOC.

But all are wel-come,

are .ij. but al are .ij. vnto my muſick feaſt, .ij, vnto .ij. my muſick feaſt.

BASSVS. 4. VOC.

But all are wel-come, are .ij. are wel-come, but .ij.



to my muſicke feaſt, vnto, vnto My muſicke feaſt.

COVNTRY ROVNDS.

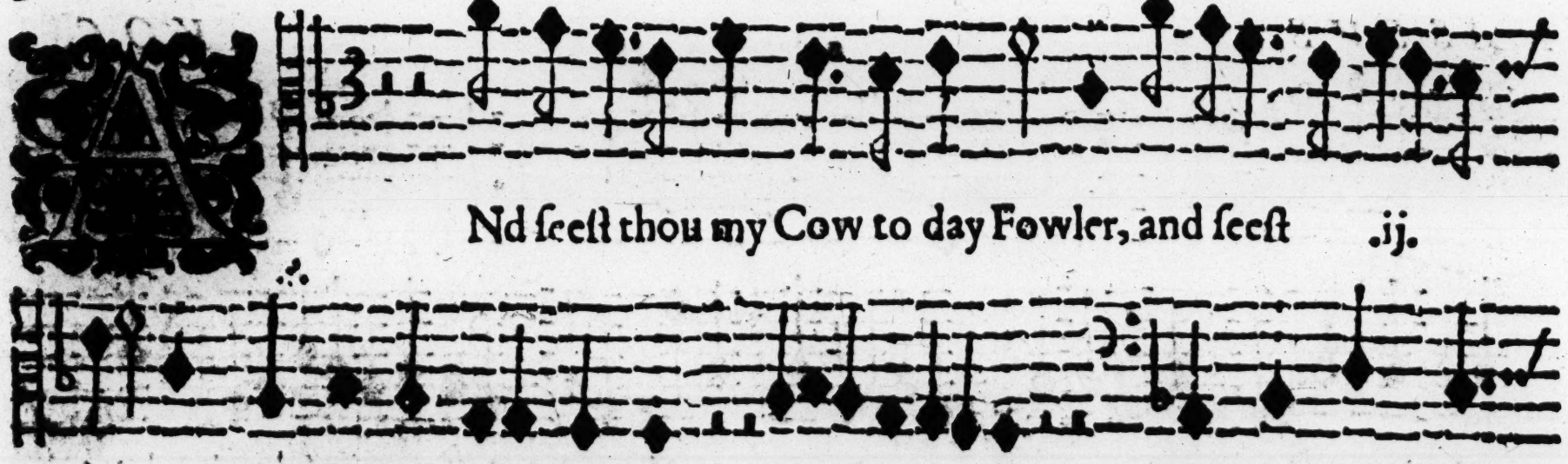
3. VOC. 15.

E that will an Ale-houſe keepe, muſt haue three things in ſtore,

a Chamber and a feather Bed, a Chimney and a hey no-ny no-ny, hay no-ny

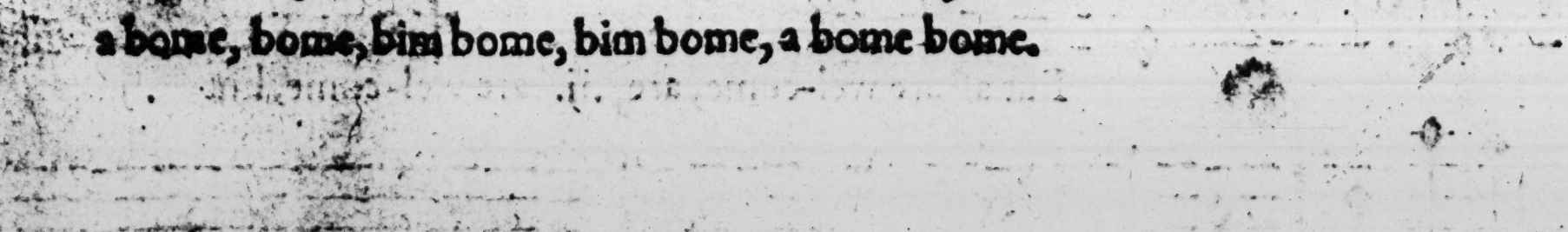
no-ny, hey nony no, hey nony no, hey nony no.

3. VOC. 16.



Nd ſeeſt thou my Cow to day Fowler, and ſeeſt .ij.

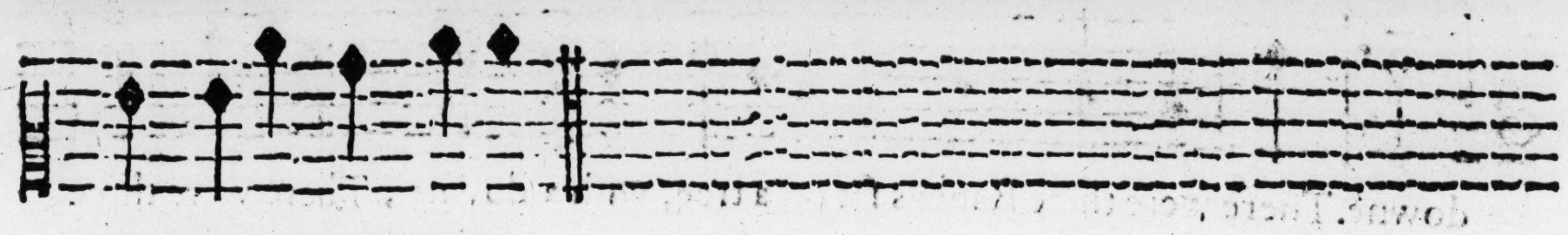
the Bels ring into Mattens, the Bels .ij. Bim bome, bim bome,



a bome, bome, bim bome, bim bome, a bome bome.

4. VOC. 17.

It and Tom chid a, Tom and Kit chid, Kit chid Tom, Tom chid



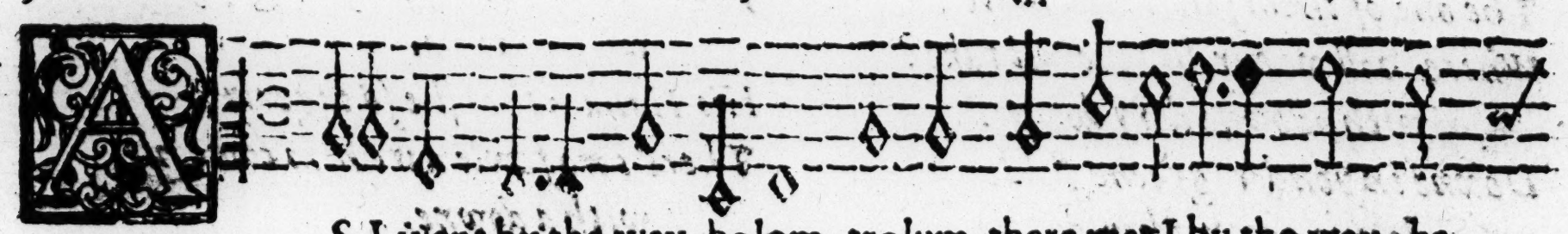
Kit, Kit and Tom chid a.

3 VOC. 18.

Errie ding, ding, ding Daſſon, I am Iohn Cheſton, we weeddon

we wodden, we weedon, we wodden, Bim bom, bim bom, bim bom, bim bom.

5. VOC. 19.



S. I went by the way, holom, trolum, there met I by the way, ha-

zom, gazom, and I had my little companion: I would a catcht, hazom, gazom,

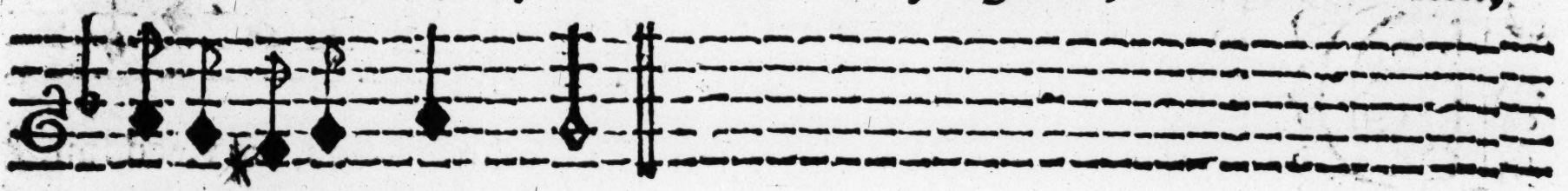
and hunge him vpon holum trolum.

Treble. 22. 4. Voc.

Here were three Rauens ſat on a tree, Downe a downe, hay down, hay

downe. There were three Rauens ſat on a tree, with a downe. There were three

Rauens ſat on a tree, they were as blacke as they might be, with a downe derrie,

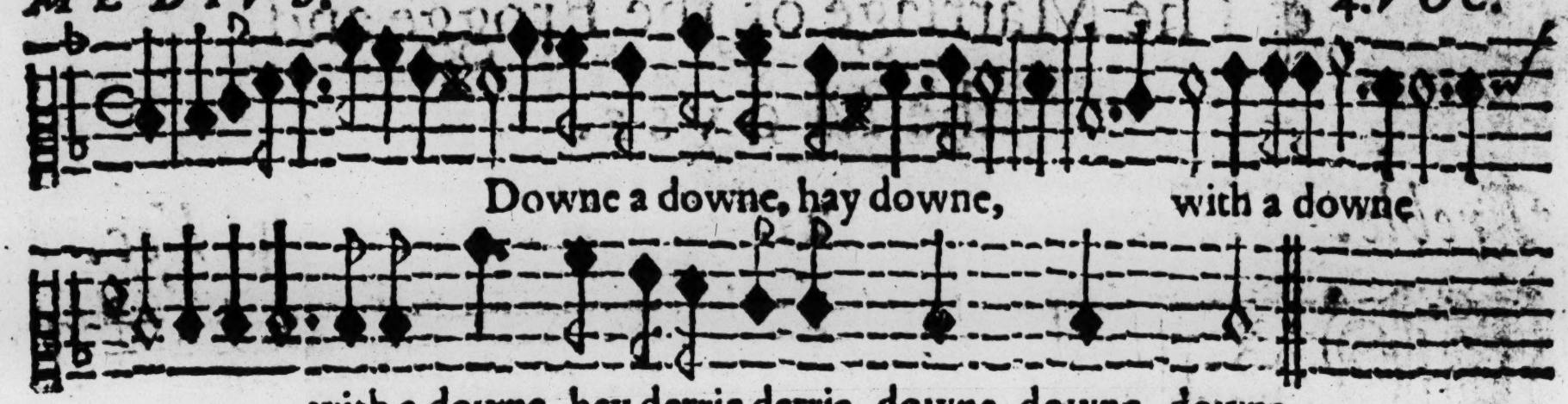


derrie, derrie, downe, downe.

The one of them ſaid to his mate,
down adowne hey downe,
2 *The one of them ſaid to his mate,*
with adowne:
The one of them ſaid to his mate
Where ſhall we our breakefaſt take?
with adowne dery downe.
Downe in yonder greene field,
downe adowne hey downe,
3 *Downe in yonder greene field,*
with adowne.
Downe in yonder greene field
There lies a Knight ſlain vnder his ſhield,
with a downe.
His hounds they lie downe at his feete,
downe adowne hey downe.
4 *His hounds they lie downe at his feete,*
with adowne.
His hounds they lie downe at his feete
So well they can their Maſter keepe,
with adowne.
His Haukes they flie ſo eagerly
downe adowne.
5 *His Haukes they flie ſo eagerly*
with adowne.
His Haukes they flie ſo eagerly,
There's no fowle dare him come nie.
with a downe.
Downe there comes a fallow Doe,
downe adowne.
6 *Downe there comes a fallow Doe*
with a downe.
Downe there comes a fallow Doe.
As great with yong as ſhe might goe.
with adowne.
She liſt vp his bloudy head,
downe adowne.
7 *She liſt vp his bloudy head,*

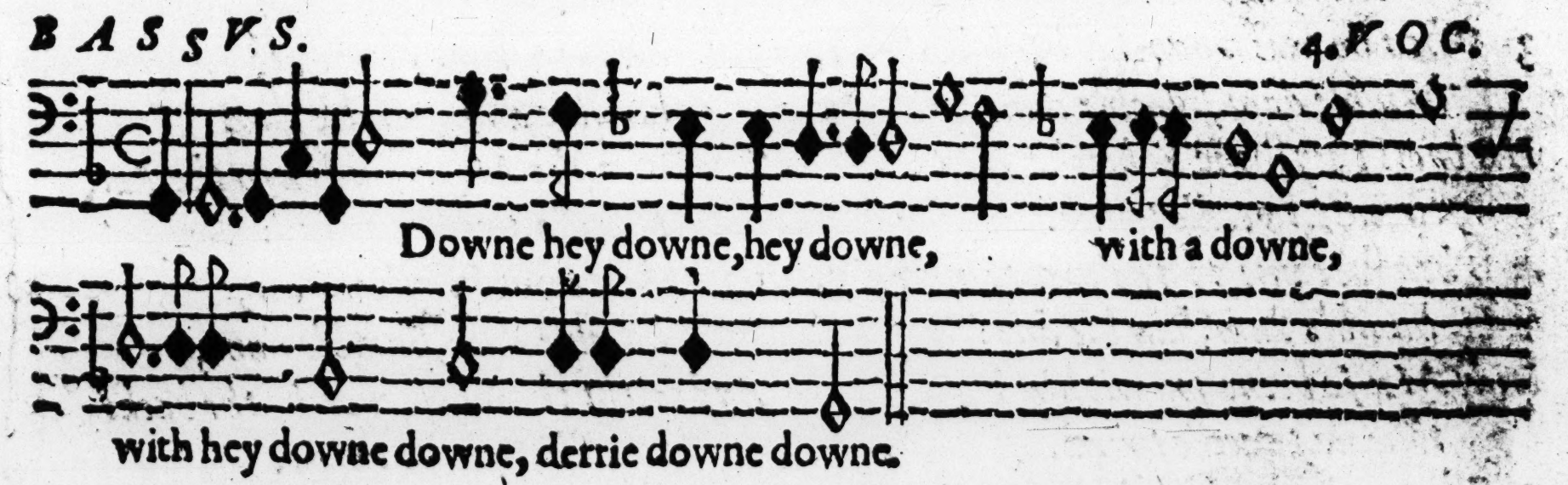
with

MEDIVS. 4. VOC.



TENOR. 4. VOC.

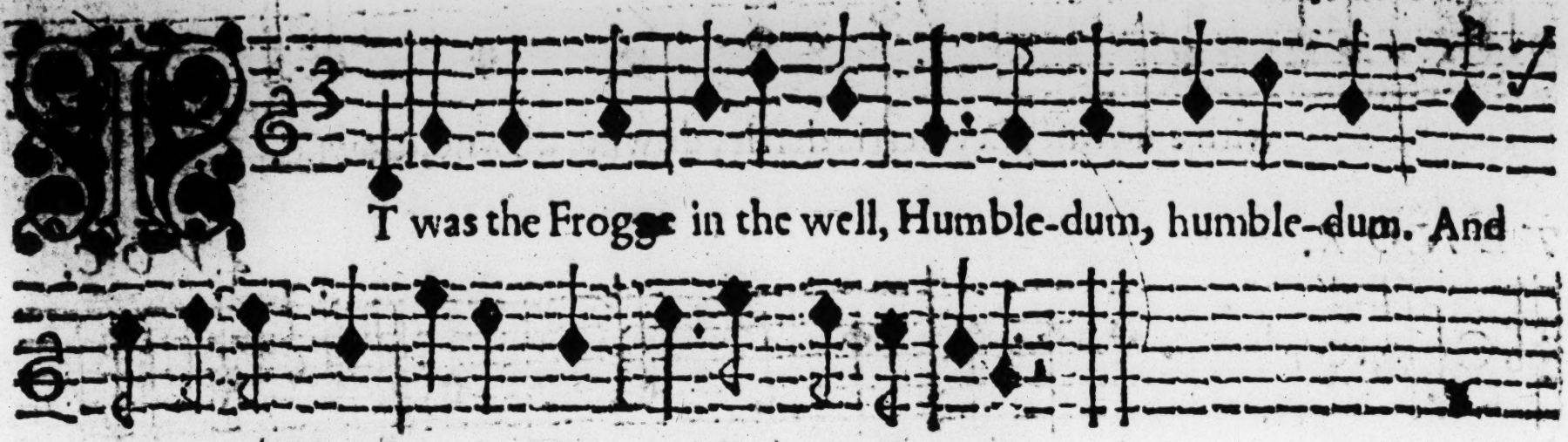
BASSVS. 4. VOC.



with a downe.
She lift vp his bloudy hed,
And kist his wounds that were so red
with a downe.
She got him vp vpon her backe,
with adowne.
She got him vp vpon her backe,
with adowne.
She got him vp vpon her backe,
And carried him to Arthurs lake,
with adowne downe.
She buried him before the prime
downe adowne.
She buried him before the prime,
with adowne.
She buried him before the prime,
She was dead her selfe ere euen-song time
with adowne.
God send euery gentleman
downe adowne,
God send euery gentleman
with adowne.
God send euery gentleman
Such haukes, such hounds, and such a Leman
with adowne.

The Marriage of the Frogge and the MOVSE.

Treble. 21. 4. *Voc.*



T was the Frogge in the well, Humble-dum, humble-dum. And the merrie Mouſe in the Mill, tweedle, tweedle twino.

2 *The Frogge would a woing ride,*
humble dum humble dum
Sword and buckler by his ſide,
tweedle, tweedle twino.

3 *When he was vpon his high horſe ſet,*
humble dum, humble dum
His boots they ſhone as blacke as iet,
tweedle, tweedle twino.

4 *When ſhe came to the merry millpin,*
humble dum, humble dum
Lady Mouſe beene you within?
tweedle, tweedle twino.

5 *Then came out the duſty Mouſe,*
humble dum, humble dum
I am Lady of this houſe,
tweedle, tweedle twino.

6 *Haſt thou any minde of me?*
humble dum, humble dum
I haue ne great minde of thee,
tweedle, tweedle twino.

7 *Who ſhall this marriage make?*
humble dum, humble dum,
Our Lord which is the rat-catcher,
tweedle, tweedle twino.

8 *What ſhall we haue to our ſupper?*
humble dum, humble dum,
Three beanes in a pound of butter,
tweedle tweedle twino.

9 *When ſupper they were at,*
humble dum, humble dum
The Frog, the Mouſe, and euen the Rat,
tweedle, tweedle twino:

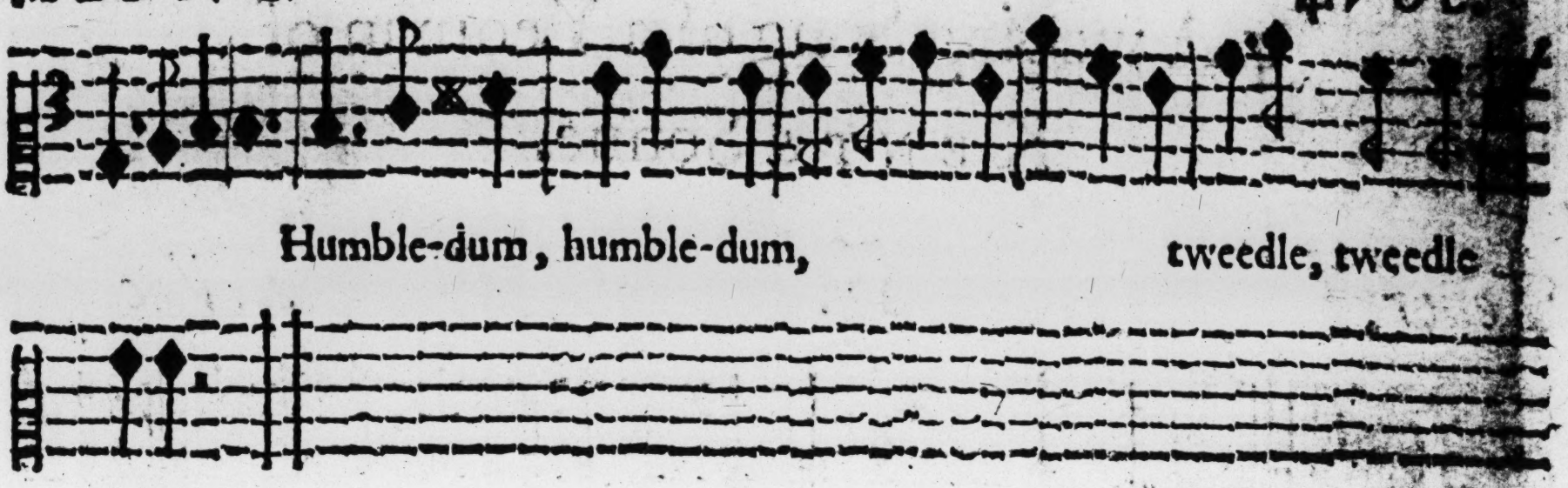
10 *Then came in gib our cat,*
humble dum, humble dum,
And catcht the mouſe euen by the backe,
tweedle, tweedle twino.

11 *Then did they ſeparate,*
humble dum, humble dum,
And the frog leapt on the floore ſo flat,
tweedle, tweedle twino.

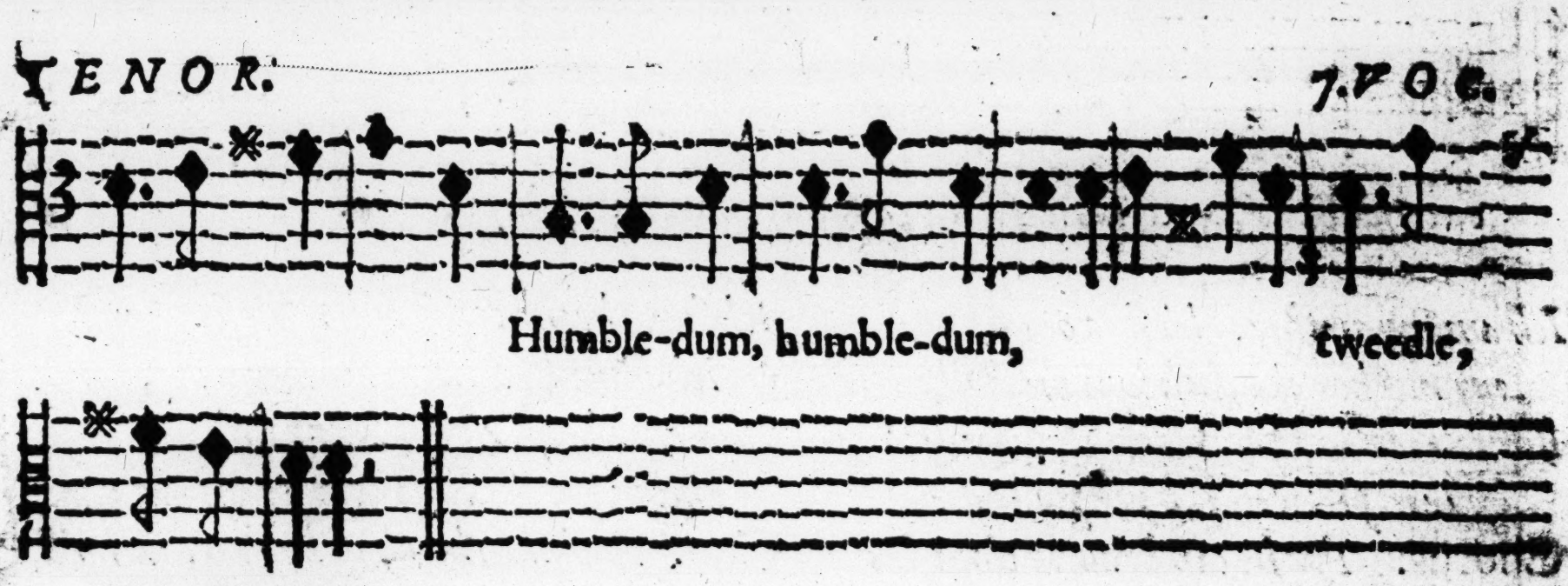
12 *Then came in Dicke our Drake,*
humble dum, humble dum,
And drew the frogge euen to the [illegible]
tweedle, tweedle twino.

13 *The Rat run vp the wall,*
humble dum, humble dum,
A goodly company, the diuell go with all
tweedle, tweedle twino.

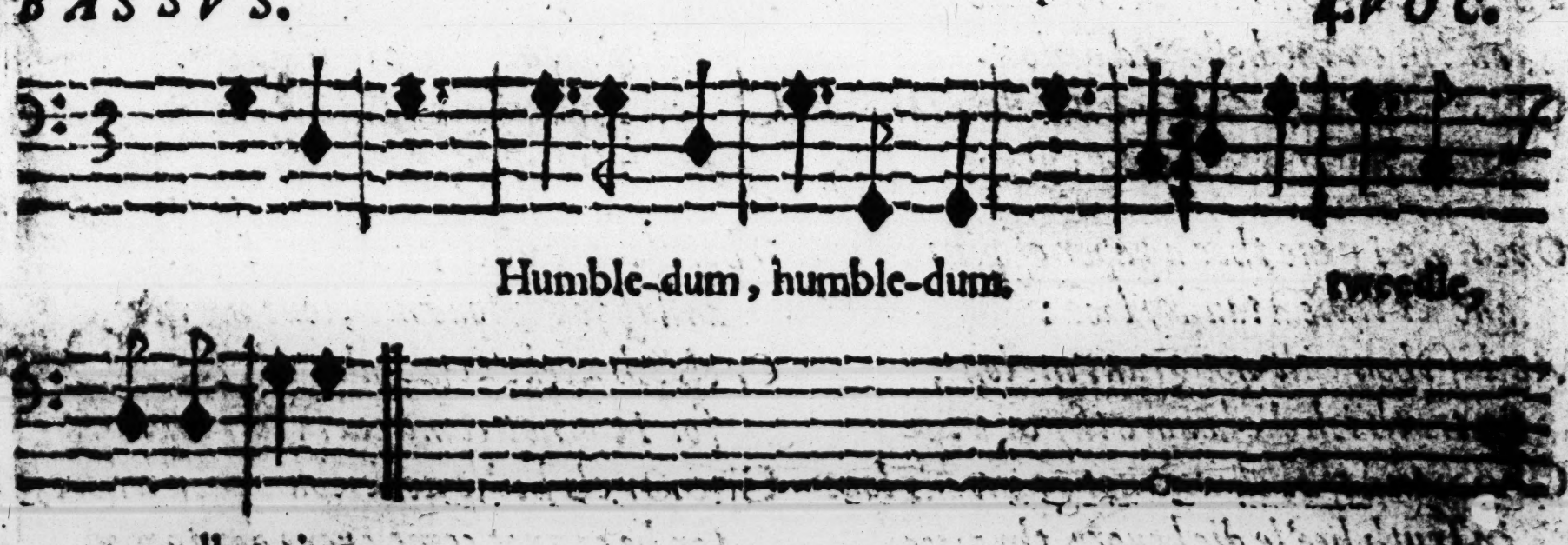
MEDIVS. 4 VOC.



TENOR. 7. VOC.



BASSVS. 4. VOC.



The Marriage of the Frogge and the Mouse.

Treble. 21. 4. *Voc.*

IT was the Frogge in the well, Humble-dum, humble-dum. And the merrie Mouse in the Mill, tweedle, tweedle twino.

2 *The Frogge would a woing ride,*
humble dum humble dum
Sword and buckler by his side,
tweedle, tweedle twino.

3 *When he was upon his high horse set,*
humble dum, humble dum
His boots they shone as blacke as iet,
tweedle, tweedle twino.

4 *When she came to the merry mill pin,*
humble dum, humble dum
Lady Mouse beene you within?
tweedle, tweedle twino.

5 *Then came out the dusty Mouse,*
humble dum, humble dum
I am Lady of this house,
tweedle, tweedle twino.

6 *Hast thou any minde of me?*
humble dum, humble dum
I haue a great minde of thee,
tweedle, tweedle twino.

7 *Who shall this marriage make?*
humble dum, humble dum,
Our Lord which is the rat catcher,
tweedle, tweedle twino.

8 *What shall we haue to our supper?*
humble dum, humble dum,
Three beanes in a pound of butter,
tweedle tweedle twino.

9 *When supper they were at,*
humble dum, humble dum
The Frog, the Mouse, and euen the Rat,
tweedle, tweedle twino:

10 *Then came in gib our cat,*
humble dum, humble dum,
And catcht the mouse euen by the backe,
tweedle, tweedle twino.

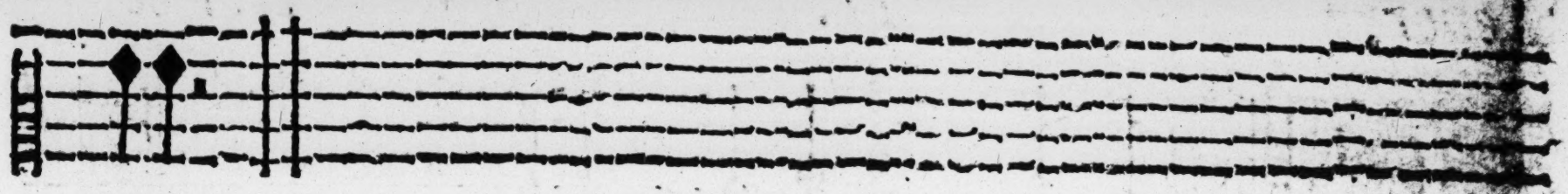
11 *Then did they separate,*
humble dum, humble dum,
And the frog leapt on the floore so flat,
tweedle, tweedle twino.

12 *Then came in Dicke our Drake,*
humble dum, humble dum,
And drew the frogge euen to the lake,
tweedle, tweedle twino.

13 *The Rat run vp the wall,*
humble dum, humble dum,
A goodly company, the diuell go with all
tweedle, tweedle twino.

MEDIVS. 4. VOC.

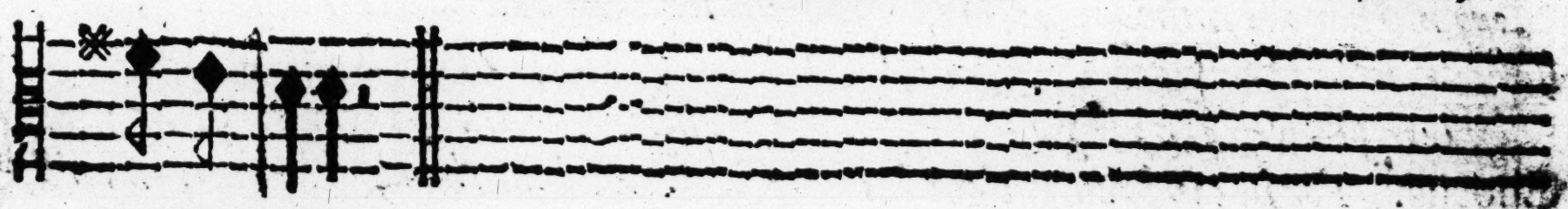
Humble-dum, humble-dum, tweedle, tweedle



twino.

TENOR. 7. VOC.

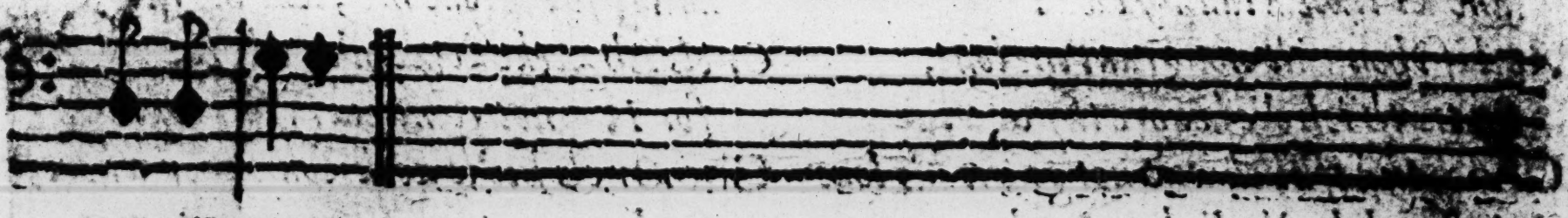
Humble-dum, humble-dum, tweedle,



tweedle, twino.

BASSVS. 4. VOC.

Humble-dum, humble-dum. tweedle,



tweedle twino.

¶ A wooing Song of a Yeoman of KENTS Sonne.

Tenor. 22. 4. *Voc.*

Haue houſe and land in Kent, and if you'l loue me, loue me now:

two pence halfe-peny is my rent, I cannot come euery day to woo.

Ich am my vathers eldeſt zonne,
my mother eke doth loue me well,
For ich can brauely clout my ſhoone,
and ich full well can ring a bell.
Chorus. *For he can brauely clout his ſhoone,*
and he full wel can ring a bell.

My vather he gaue me a hogge,
my mouther ſhe gaue me a zow,
I haue a God-vather dwels there by,
and he on me beſtowed a plow.
Chor. *He has a God-vather dwels there-by,*
and he on him beſtowed a plow.

One time I gaue thee a paper of pins
another time a taudry lace:
And if thou wilt not grant me loue,
in truth ich die beuore thy vace.
Cho. *And if thou wilt not grant his loue*
in truth hee'le die beuore thy vace.

Ich haue beene twiſe our Whitſon Lord,
ich haue had Ladies many vare,
And eke thou haſt my heart in hold,
and in my minde zeemes paſsing rare.
Cho. *And eke thou haſt his hart in hold,*
and in his mind ſeemes paſsing rare.

Ich will put on my beſt white ſloppe,
and ich will weare my yellow hoſe,
And on my head a good gray hat,
and in't ich ſticke a louely roſe.
Chor. *And on his head a good gray hat,*
and in't hee'ſe ſticke a louely roſe.

Wherefore ceaſe off, make no delay,
and if you'le loue me, loue me now,
Or elſe ich zeeke zome oder where,
for I cannot come euery day to woo.
Cho. *Or els hee'le zeek zome oder where,*
for he cannot come euery day to woo.

COVNTRY RASTIMES.

TREBLE. 4. VOC.

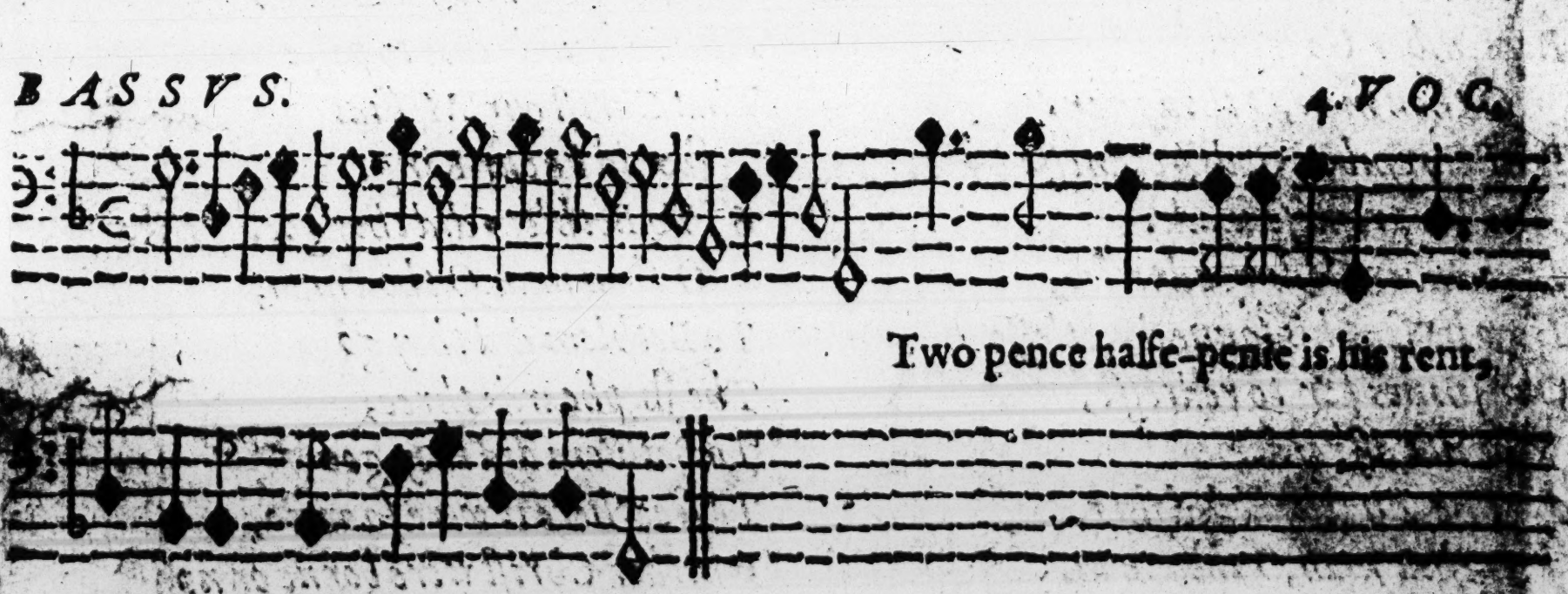
Two pence halfe-peny is his rent, he cannot come euery day to woo.

MEDIVS. 4. VOC.

Two pence halfe-

peny is his rent, he cannot come euery day to woo.

BASSVS. 4. VOC.

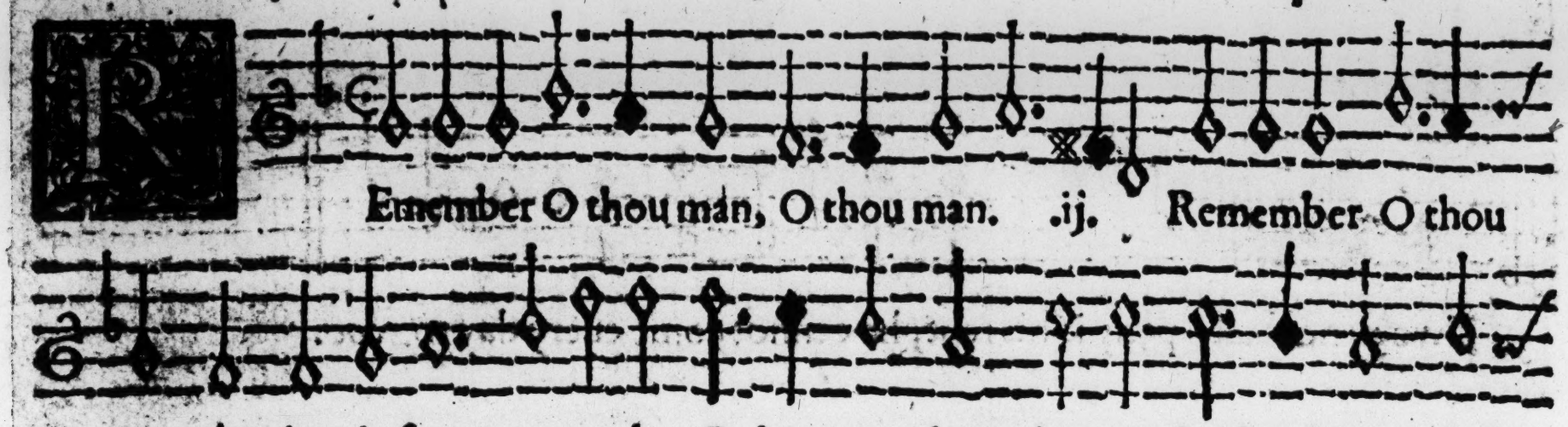


Two pence halfe-penie is his rent,

he cannot come euery day to woo.

¶ A Christmas Carroll.

Treble. 23. 4. *Voc.*



Remember O thou man, O thou man. .ij. Remember O thou man thy time is ſpent, remember O thou man, how thou art dead and gone, and I did what I can, therefore repent.

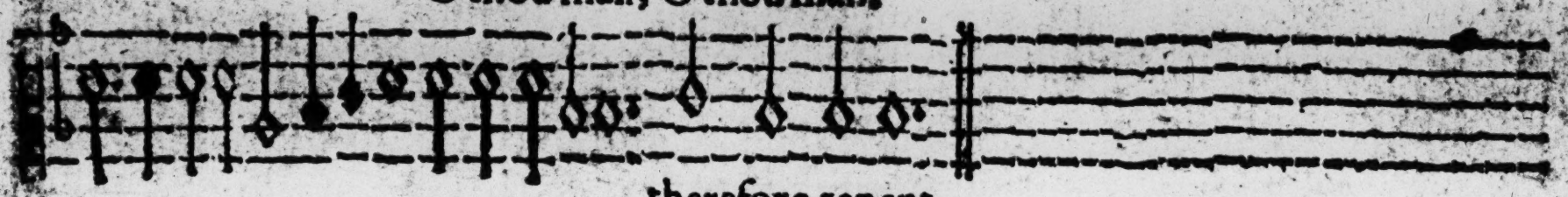
Remember Adams *fall*
O thou man, O thou man,
Remember Adams *fall*
From heaven to hell:
Remember Adams *fall*
How we were condemned all
In hell perpetuall
there for to dwell.

Remember Gods goodneſſe
O thou man, O thou man,
Remember Gods goodneſſe
And his promiſe made.
Remember Gods goodneſſe,
How he ſent his ſonne doubtleſſe
Our ſinnes for to redreſſe,
[illegible]
[illegible] did ſing,
[illegible] O thou man.
[illegible] all did ſing
[illegible]

Praiſes to our heauenly King,
And peace to man liuing
with a good will.
The ſhepheards amazed was,
O thou man, O thou man.
The ſhepheards amazed was
To heare the Angels ſing,
The ſhepheards amazed was
How it ſhould come to paſſe
That Chriſt our Meſſias
ſhould be our King.
To Bethlem did they goe,
O thou man, O thou man,
To Bethlem did they go
The ſhepheards three,
To Bethlem did they goe
To ſee where it were ſo
whether Chriſt were [illegible]
[illegible]
As the Angels before had ſaid
O thou man, O thou man,

MEDIVS. 4 VOC.

O thou man, O thou man,



therefore repent.

TENOR. 4 VOC.

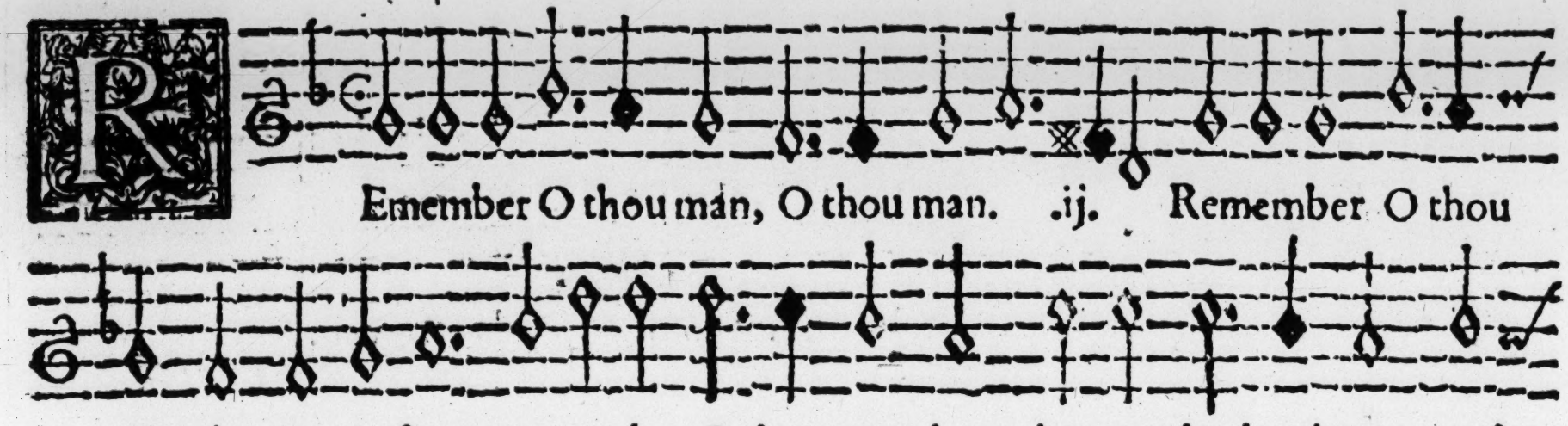
O thou man, O thou man,

therefore repent.

O thou Man O thou man,

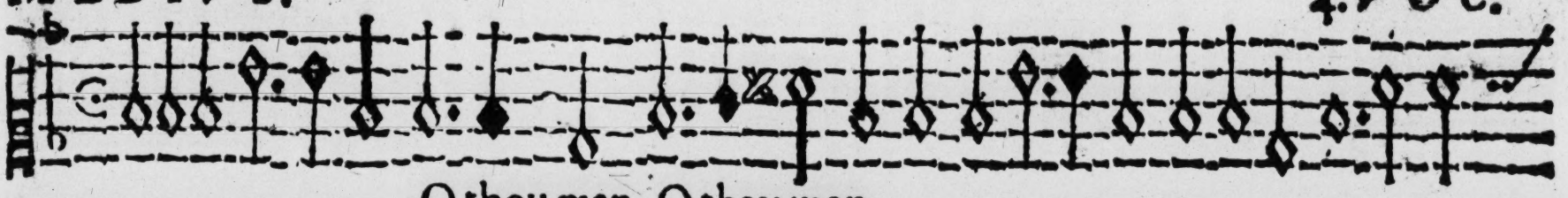
¶ A Chriſtmas Carroll.

Treble. 23. 4. *Voc.*

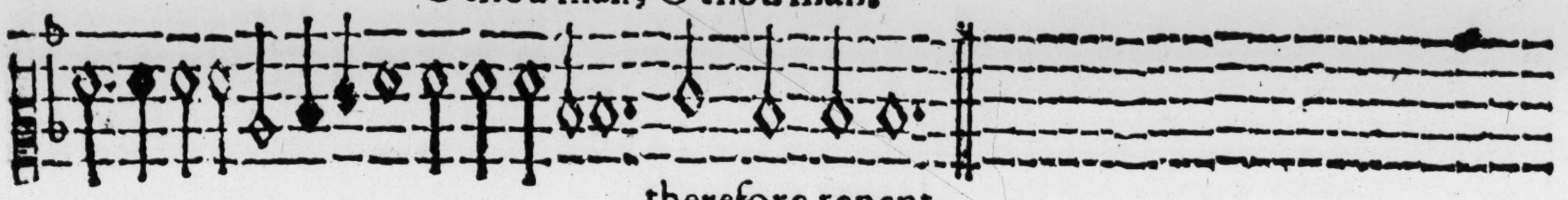


Remember Adams *fall*
O thou man, O thou man,
2 *Remember* Adams *fall*
From heauen to hell:
Remember Adams *fall*
How we were condemned all
In hell perpetuall
there for to dwell.
Remember Gods goodneſſe
O thou man, O thou man,
3 *Remember Gods goodneſſe*
And his promiſe made.
Remember Gods goodneſſe,
How he ſent his ſonne doubtleſſe
Our ſinnes for to redreſſe,
be not affraid.
4 *The Angels all did ſing,*
O thou man, O thou man.
The Angels all did ſing
To the Shepheards hill.
The Angels all did ſinge
Praiſes to our heauenly King,
And peace to man liuing
with a good will.
5 *The ſhepheards amazed was,*
O thou man, O thou man.
The ſhepheards amazed was
To heare the Angels ſing,
The ſhepheards amazed was
How it ſhould come to paſſe
That Chriſt our Meſſias
ſhould be our King.
6 *To Bethlem did they goe,*
O thou man, O thou man,
To Bethlem did they go
The ſhepheards three,
To Bethlem did they goe
To ſee where it were ſo [illegible],
Whether Chriſt were borne or no
to ſet man free.
7 *As the Angels before did ſay,*
O thou man, O thou man,

MEDIVS. 4. VOC.

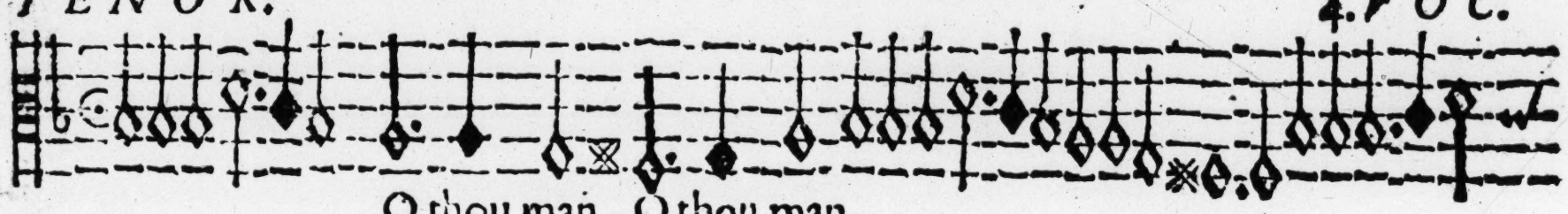


O thou man, O thou man.

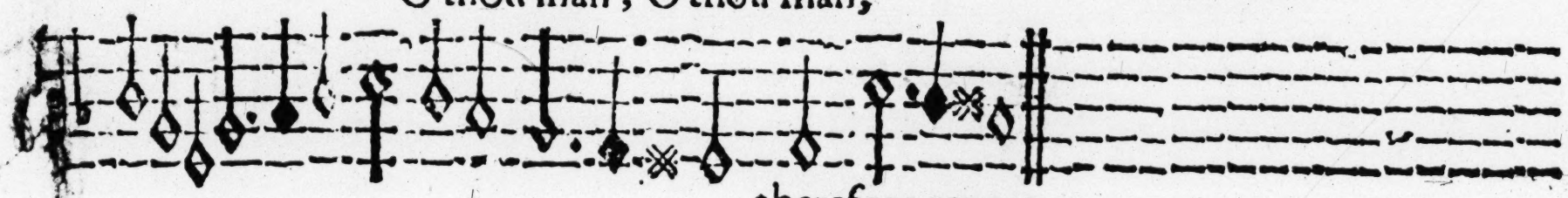


therefore repent.

TENOR. 4. VOC.

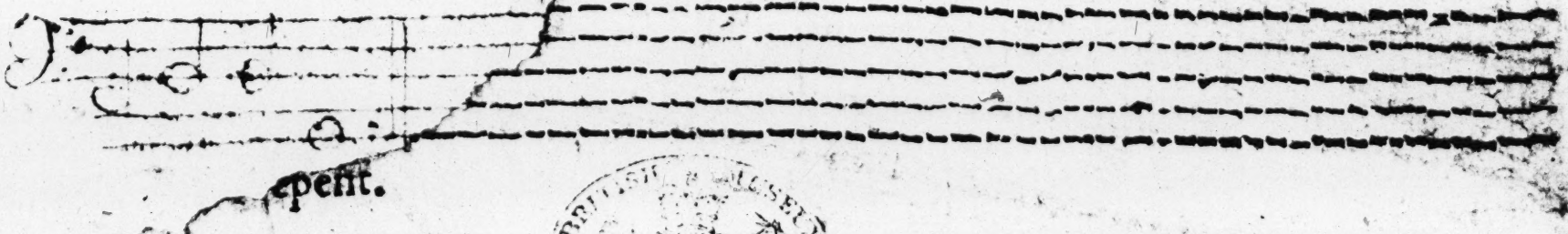


O thou man, O thou man,



therefore repent.

O thou man, O thou man,



repent.

As the Angels before did say,
So it came to passe,
As the Angels before did say,
I have found a babe where it lay
In a manger wrapt in hay,
So it was,
In Bethlem he was borne,
O thou man, O thou man,
In Bethlem he was borne,
For man his sake,
In Bethlem he was borne

For vs that were forlorne,
And therefore took no scorne
our flesh to take.
Giue thanks to God alway,
O thou man, O thou man,
Giue thanks to God alway
With heart most ioyfully,
Giue thankes to God alway,
For this our happy day,
Let all men sing and say
holy, holy.

FINIS.